

# THE ART-UNION.

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EXHIBITIONS  
FOREIGN ART  
PUBLICATIONS  
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&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 55.

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THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, 26th May, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas various statues in bronze and in marble, of British Sovereigns and illustrious personages, will be required for the decoration of the New Palace at Westminster, artists are invited to send models to be exhibited for the purpose of assisting the Commissioners in the selection of sculptors to be employed.

2. The models are to be sent in the course of the first week in June 1844, to a place of exhibition hereafter to be appointed.

3. The specimen, or specimens not exceeding two in number, to be sent by each artist, may be either prepared for the occasion, or selected from works already executed by him within five years prior to the date of this notice.

4. The works may be ideal or portrait statues, or groups, but not reliefs. The subjects are left to the choice of the artists. The materials are to be such as are commonly used for models and casts. The dimensions are to be on the scale of an erect human figure not less than three nor more than six feet.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 15th of March, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, 16th June, 1843.

Her Majesty's Commissioners hereby give Notice:—

1. That whereas carve-work in wood will be required for various parts of the New Palace at Westminster, and in the first instance for the doors of the House of Lords, artists are invited to send specimens in this department of Art, to be exhibited for the purpose assisting the Commissioners in the selection of persons to be employed.

2. The specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are required to be designed in general accordance with the style of decoration adopted in the New Palace. Outlines in lithography, showing the dimensions of the principal door of the House of Lords, may be obtained at the Architect's offices in New Palace Yard.

4. Each exhibitor is required to send one and not more than two designs for an entire door, drawn to the scale adopted in the outline, viz., two inches to a foot; and one carved panel, or part of a panel and frame-work, not exceeding four feet in the longest dimension, representing a part of such design in the full proportion. The objects forming the details of decoration, in conformity with the conditions above expressed, are left to the choice of each artist. The material of the carved specimen is to be oak.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, June 16, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas various windows in the New Palace at Westminster will be decorated with stained glass, artists are invited to send specimens in this department of Art, to be exhibited for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are required to be designed in general accordance with the style of architecture and decoration adopted in the New Palace. Outlines in lithography, showing the dimensions of the windows, may be obtained at the Architect's offices in New Palace Yard.

4. Each exhibitor is required to send one and not more than two coloured designs for an entire window, drawn to the scale adopted in the outline, viz., two inches to a foot; and one specimen of stained glass, not exceeding six feet in the longest dimension, representing a part of such design in the full proportion. Such specimen of stained glass to be glazed up in lead, and framed in wood.

5. The objects forming the details of decoration may be either figures or heraldic devices relating to the Royal Families of England, or a union of the two, and may be accompanied by borders, diapered grounds, legends, and similar enrichments.

6. The invitation to send specimens for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

7. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## THE CARTOONS.

## ROYAL COMMISSION OF FINE ARTS.

—Her Majesty's Commissioners hereby give notice, that the EXHIBITION of the CARTOONS sent in pursuant to the notices published in April and July 1842, and March 1843, will open in WESTMINSTER HALL on MONDAY NEXT, the 3rd of JULY.

During the first fortnight the Exhibition will be open (from nine o'clock in the morning till seven in the evening) to visitors paying One Shilling; afterwards, for a period hereafter to be fixed, the Public will be admitted gratis, excepted on Saturdays, on which days the Exhibition will be closed till two o'clock, and then open to visitors paying one shilling.

The price of the Catalogue will be Sixpence. The money received will be applied, as may hereafter be determined, to the promotion of the Fine Arts.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL ACADEMY OF ARTS.

TRAFALGAR-SQUARE.—The EXHIBITION of the ROYAL ACADEMY is now OPEN: Admission (from Eight o'clock till Seven), One Shilling; Catalogue, One Shilling. HENRY HOWARD, R.A., Sec.

## BRITISH INSTITUTION, PALL MALL.

The GALLERY is OPEN DAILY from Ten in the Morning until Six in the Evening, with one room containing the Works of Sir Joshua Reynolds, the next with those of Ancient Masters, and the third with those of deceased British Artists. Admission, One Shilling; Catalogue, One Shilling. WILLIAM BARNARD, Keeper.

## THE THIRTY-NINTH ANNUAL

EXHIBITION of the SOCIETY of PAINTERS in WATER-COLOURS, at their GALLERY, PALL-MALL EAST, WILL CLOSE on SATURDAY, the 15th inst. Open each day from Nine till dusk: Admittance, One Shilling; Catalogue, Sixpence. R. HILLS, Sec.

## EXHIBITION of SIR GEORGE HAY-

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## TO ARTISTS.—ART-UNION OF LONDON.

—SIXTY POUNDS will be given for the best consecutive Series of not less than TEN DESIGNS in OUTLINE (size 12 inches by 8). The subject is left at the option of the Artist, but must be illustrative of some epoch in Sacred or British History, or be taken from the work of an English author. Simplicity of composition and expression, severe beauty of form, and pure, correct drawing, are the qualities which the Committee are anxious to realize in this series. If it should be deemed expedient to engrave the compositions selected, the Artist will receive a further remuneration to superintend the publication. The Drawings, accompanied by a sealed letter, containing the name and address of the Artist, must be forwarded to the Honorary Secretaries on or before Lady Day, 1844.

GEORGE GODWIN, Honorary  
LEWIS POCOCK, Secretaries.  
4, Trafalgar-square, June 20th, 1843.

## EAST OF ENGLAND ART-UNION.—TO

ARTISTS.—The Committee having deemed it advisable to POSTPONE the opening of the Exhibition from the 20th of July to SATURDAY the 5th of AUGUST, those Gentlemen to whom their Circular has been addressed are requested to forward their works to Mr. Green, 14, Charles-street, Middlesex Hospital, on or about the 31st day of July.

GEORGE SKIPPER, Hon. Sec.  
Norwich, June 21, 1843.

## TO ARTISTS.—The notice of those Painters

and Amateurs who have not yet had an opportunity of inspecting a picture painted exclusively with Silica Colours and Glass Medium is respectfully directed to No. 288 in the present Exhibition of the Royal Academy. The subjoined are extracts from the ART-UNION of June 1843, relative to this picture:—"No. 288. 'The Hindoo Gentleman, Dwarkanauth Tagore,' F.R.S.V. Painted by subscription for the Town Hall, Calcutta. An admirable subject for a pictorial portrait. This celebrated person is painted in the full costume of the Hindoo of condition: he is turbaned and shawled; and so successfully has the artist met the spirit of his subject, that he has not only left his work a meritorious portrait, but a valuable picture. The colouring is wonderfully brilliant. In this respect, indeed, it is beyond all question the most remarkable work in the exhibition."

"It is only just to state that this picture is painted with the medium and colours prepared by Mr. MILLER, of 55, Long Acre, London, and for which he has more than once challenged a trial in the advertising columns of the ART-UNION. Few who look upon this work will hesitate to believe that its peculiar brilliancy is derived from some unusual means; what those means really are, it is the duty of every artist to inquire and ascertain."

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**ART-UNION OF LONDON.—E. F. WATSON**, of 201, Piccadilly (Agent to the above Society), having designed a **CHARACTERISTIC FRAME** expressly for the Engravings given to its Members, respectfully begs leave to call their attention to it, and feels assured that all who may favour him with their esteemed commands will have every reason to be well satisfied with both price and workmanship; indeed the lively interest he takes in the above Society causes him to frame the Engravings at an unusually low price.

**SCHOOL OF ART, No. 6, CHARLOTTE-STREET, BLOOMSBURY.**—This School, established and carried on many years by Mr. SASS for the **EDUCATION OF ARTISTS**, and the Instruction of Amateurs in Figure and Landscape Drawing and Painting in Oil and Water-colours, Modelling, Etching, &c., possessing every requisite as a Probationary School for the Royal Academy, is now conducted on the same principles as heretofore by Mr. F. S. CARY, with the aid of Mr. REDGRAVE, A.R.A., who is engaged as Visitor.

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\* \* There is a separate Establishment for Ladies.

Mr. F. S. CARY may be spoken with from nine till eleven, at the School, where printed particulars of the terms are to be had.

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**TO ARTISTS** and other Professional Gentlemen.—To be LET, a very excellent and spacious **PAINTING-ROOM**, lighted by sky-light, with sun-blind, fitted up complete; with other accommodations if required. Apply at No. 30, Howland-street, Fitzroy-square.

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**MR. C. WARTON** begs to announce that he has been favoured with directions from the respected Proprietor, to submit to **PUBLIC AUCTION** at the Hall of the **ATHENÆUM, PLYMOUTH**, on Tuesday, August 29th, at Twelve o'clock, the **WHOLE** of the **VALUABLE COLLECTION OF PICTURES** forming the well-known and justly-admired **DEVONPORT GALLERY**. Amongst numerous other specimens it may be sufficient at present briefly to notice Hilton's celebrated chef-d'œuvre, 'The Angel delivering St. Peter from Prison,' his grand design of 'Rishpa,' T. S. Cooper's splendid work, 'A Summer Noon,' and its companion, 'The Intercepted Raid,' also his noble work entitled, 'Amongst the Mountains of Cumberland,' and two others by this great painter. Three of the finest works of the lamented G. Chambers; beautiful specimens of J. B. Pyne, P. Naysmith, J. P. Davis, Reynolds, Gainsborough, Ibbotson, Broomer, Procaccini, Cuypp, Guercino, J. Steen, S. Rosa, Velasquez, Zuccarelli, Le Secur, &c. &c.

Descriptive Catalogues are preparing, and will be ready in good time at Plymouth, Manchester, Liverpool, and at the principal Inns in the Western Counties, and of Mr. C. WARTON, No. 38, Threadneedle-street, near the Bank of England.

**THE LATE SIR DAVID WILKIE'S WORKS.**—The admirers of the Works of the late Sir D. WILKIE will be gratified to learn that a beautiful copy of the celebrated Picture of 'THE VILLAGE FESTIVAL,' by that great master, is now in the hands of Mr. EDWARD SMITH, to be engraved in the line manner, on a large scale, so as to range with the other Engravings already published from the same Painter. Further particulars will be given in a future advertisement.

June 26th, 1843.

**TO SUBSCRIBERS OF ART-UNIONS.**—Subscribers of Art-Unions are respectfully informed they can be supplied with every description of Ornamented, Gilt, and Fancy Wood Picture Frames of the first quality, at prices lower than by any other manufacturer in the kingdom, by P. GARBANATI, Working Carver and Gilder, 19, St. Martin's-court, St. Martin's-lane. An extensive assortment of Picture-frames of the newest and richest designs kept ready. A list of the prices of Frames for the Engravings of the Art-Union of London and National Art-Union sent pre-paid to any part of the kingdom.

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## THE ART-UNION.



LONDON, JULY 1, 1843.

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## NOTES ON BRITISH COSTUME.

## PART THE FIFTH.

BY FREDERICK W. FAIRHOLT.

## THE TUDORS.

CIVIL war, with all its attendant horrors, being happily terminated, and a union of the rival houses of York and Lancaster effected in the persons of Henry VII. and his Queen Elizabeth; the King devoted his attention chiefly to the filling of his coffers, and the effectual subjugation of the nobles to the crown. Mean, crafty, and rapacious, no opportunity was lost for the full employment of any means by which these ends might be brought about; and his chosen satellites, Empson and Dudley, carried out his wishes or commands so thoroughly, that their decapitation on Tower-hill, in the second year of the reign of his son, was welcomed as an act of necessary justice by men of all classes. Thus intent on the acquisition of wealth and power, and being naturally of a reserved and crafty disposition, Henry's court was at no period either a gay or a brilliant one; nor do we find this monarch displaying anything gorgeous in personal decoration in the portraits still remaining of him. The effigy on his tomb at Westminster is habited in a simple furred gown and cap, very similar, and in no degree more kingly, than those rendered familiar to the eye in portraits of the great Erasmus. A sobriety of costume was almost consequent to these regal tastes; and we find, accordingly, little to note in the way of absurd extravagancies, which, at this period, do not appear to have been indulged in by the great majority; exquisites there were, and will be in all ages and times, and we find some in these

days expensive enough in their costume to excite the ire of the sober-minded, though the general complaint was, that a feminine taste reigned among the lords of the creation, and certainly, when we find them wearing "stomachers" and "petticoates," we may indeed begin to doubt the sex of the wearer.\*



The first of the figures here engraved is an excellent sample of a dandy of this period, and occurs among the illuminations in the copy of the "Roman de la Rose," among the Harleian MS. in the British Museum, forming No. 4425 of that collection, of which this volume is a distinguished gem.† His short doublet, with its preposterously-long sleeves; his close-fitting vest, low in the neck and displaying the shirt above; his tight hose and broad-pointed toes, are all characteristic of a gay youth of this period. His hair is long, and flows over his shoulders in a profusion of curls, which were encouraged by the beaux, who as carefully eradicated moustachios and beard. A small cap or coif covers the upper part of the head, over which is worn a hat which might rival that worn by Chaucer's Wife of Bath, which he declares to have been as broad as a buckler or target. An enormous plume of variegated feathers adorns this obtrusive article of costume, the stem of each feather being ornamented with rows of pearls or jewels. These plumed hats are frequently depicted slung behind the back of the wearer, and the head covered only by the small coif. The square cap (an article of head-dress peculiar to this period, when it first came into fashion) is worn by the companion figure of our cut, copied from Harleian MS. 10, C. 8, which was executed in 1496, as appears from the date given at its close. It is a fair specimen of the general form of dress adopted by the gentlemen of the age, and the most fastidious could find little to complain of in its sober gravity. A long gown with wide

\* The "stomachers" were coverings of cloth, velvet, or silk, over which the doublet was laced. The "petticoates" (according to the genuine signification of the word) were short or little coats, distinguished as such from the longer outward garments.

† The illuminations in this volume may be justly considered as triumphs in this particular branch of Art. Nothing can exceed their brilliancy and beauty; while, as works of Art, they may take a high place. Many of the allegorical figures are conceived with a power, and yet executed with a delicacy and finish, that is quite extraordinary. Shaw, in his "Dresses and Decorations," has copied two of the most interesting of these figures; yet, notwithstanding the carelessness with which they have been engraved and coloured, they give but little idea of the exquisite beauty of the originals, which, in tenderness and finish, rival the miniatures of Oliver. The public and artists in general, who only know ancient illuminations by the copies they see in our various books, can have no idea of their great merit as works of Art, or of the vigour and elegance, and beauty of colouring displayed by these ancient artists, whose names are unrecorded. Their works have afforded much genuine and valuable information during the progress of these notes; and in quoting, probably for the last time, this MS. as an authority for costume, it is but just to give this parting tribute to their merits.

sleeves, fastened by a girdle or narrow scarf at the waist, lined with a darker cloth, and open from the waist to the neck, falling over the shoulders and displaying the inner vest, gives a staid and dignified appearance to the figure not unbecoming the most philosophical. If any ornament was adopted, it appears to have been confined to the under-garments, which are sometimes embroidered; the shirt at the collar and wrists, where it now caught the eye, was also frequently decorated with needlework.

The ladies appear to have devoted their attention principally to their headdresses, no remarkable change or novelty occurring in any other part of the dress, which consisted of a full gown, not inconveniently long or trailing, with full sleeves confined at the wrist, or hanging loose and wide, according to the taste of the wearer. They wore their gowns close round the neck, or open from the waist, displaying the stomacher, across which they were laced; the waist being confined by a girdle, with a long chain and pendent ornament hanging from its central clasps in front, after the old and approved fashion so long in vogue, and of which many instances have already been given. Unmarried ladies generally wore their hair hanging down the back—a fashion universally adopted at nuptials, if not in use at other times. Close caul of gold network occasionally confine the hair, similar to those worn during the time of Henry IV. and V.; or close-fitting conical caps, perfectly Greek in form, and very probably adopted from some "maid of Athens" in the olden time. From the East also the turbans may have been imported, which are also seen, and were worn sometimes plain, and sometimes crossed by bands of pearls and jewels meeting on their summits. There is, however, in all these changes nothing to offend good taste, or disgust the eye; the horned headdresses that so stirred the wrath of the censors, have for ever disappeared, and the steeple-cap has followed; the mere lappets remaining, and, growing a little more ample, encircling the neck of the fair wearer in its close warm folds: a quality that recommended it so much to the elderly members of the fair sex, that we do not find it discarded for many a long year, and at last only giving place to the still closer and warmer hood that became so general in the reign of Elizabeth.



The most striking novelty in head-dress, and which gave a peculiar feature to the latter part of the reign, was the adoption of the diamond-shaped head-dress, of which two examples are given above. The foremost figure, holding the book, is Margaret Countess of Richmond, and mother of Henry VII.; and it is copied from a portrait of this lady, formerly belonging to Dr. Andrew Giffard, and now in the British Museum. The stiff rigidity of the entire dress, and its thoroughly conventual appearance, is a characteristic feature of the costume worn by the aged ladies of the day, who not unfrequently ended life in a nunnery, either as lady abbess, or even as mere sisters, to the no small emolument of the church. The gorget or wimple worn by the Countess covers the neck, and reaches

half-way to the elbow; it has a deep plait round its bottom. The angular headdress is perfectly white, bending its harsh corners over the head, the sides stiffly reposing on the shoulders; a long white veil hanging from it behind. The other example is obtained from Holbein's portrait of Henry's Queen, Elizabeth of York, and is of a more ornamental kind, though still sufficiently harsh and ugly in its features. It is lined with ermine, and decorated with jewels and embroidery; and although apparently inconvenient in shape, retained an ascendancy in the world of fashion for more than half a century. The original picture is in the collection at Hampton Court.

"Bluff King Hal" is so well known from Holbein's portraits, that it would be perfectly unnecessary to detail his costume or descent on his general appearance. The same remark may apply to the other monarchs of his line, each of whom are "old familiar faces" in the memory of all, and are readily accessible to the artist by laying out a few shillings at any print-shop. The space hitherto devoted to the description of the monarch, and his or her costume, will henceforward be devoted to the less known dresses worn by the nobility, the middle classes, and the commonalty. As general pictorial encyclopedias of costume for this reign, I may refer to the celebrated pictures now exhibited at Hampton Court, and representing the embarkation of Henry at Dover, May 31, 1540, to meet Francis I. in "the Field of the Cloth of Gold" between Guisnes and Ardres, in the June of that year. Both these sovereigns were at that time young and gay, loving display, and all the pomp they and their retainers could muster was lavishly exhibited on this occasion. The old chronicler Hall, who was present at this famous meeting, has left us a dazzling detail of the gorgeous scene, in which cloth of gold and cloth of silver, velvets and jewellery, become almost contemptible by their very profusion. "Henry," he says, "was apparelled in a garment of cloth-of-silver of damask, ribbed with a cloth-of-gold, as thick as might be; the garment was large and plaited very thick, of such shape and making as was marvellous to behold; the horse he rode having, according to the same authority, 'a marvellous vesture, the trapper being of fine gold in bullion, curiously wrought.' Such was the insane desire to outshine each other felt by the English and French nobility present on this memorable occasion, that they mortgaged and sold estates to gratify their vanity, and changed their extravagantly-splendid dresses twice each day during the meeting.

"To-day the French,  
All clinquant, all in gold, like heathen gods,  
Shone down the English; and, to-morrow, they  
Made Britain, India: every man that stood  
Show'd like a mine. Their dwarfish pages were  
As cherubims, all gilt; the madams, too,  
Not us'd to toil, did almost sweat to bear  
The pride upon them."

An exceedingly interesting series of bas-reliefs, five in number, exist at Rouen, also delineating this celebrated event. They are chiselled beneath the windows of a side-gallery in the courtyard of that magnificent erection the Hotel du Bourgtheroulde, at Rouen.\* They have been copied by M. Monfaucon and our countryman Ducarel, in both instances equally wretchedly. They are worthily lithographed by Nodier, in that portion of his magnificent work, the "Voyage Pittoresque dans l'ancienne France," devoted to Normandy; but this is a rare and very expensive book. As Rouen is—thanks to steam—at so short a distance from us that we can reach it in a day and a half, and is now so frequently

\* This structure was commenced at the latter part of the 16th century, by "Guillaume Leroux, Seigneur du Bourgtheroulde," and finished by his son. A more richly-decorated residence can scarcely be conceived; it is covered from base to roof with bas-reliefs and carvings of a most interesting kind, the busts of Henry and Francis decorating the gate. "Tout cette composition est dans le style qui était en usage sous Louis XII. et Francis I., mélange du gothique et de l'antique renouvelé."—M. Langlois.

visited, it is earnestly to be wished that some public-spirited individual would obtain casts of these interesting historic monuments, which are also valuable as works of Art, and present them to some public institution, where they might be seen by all who wished to consult them. Such casts are preserved in the museum of that ancient city, where they are, in fact, less wanted; but indeed, as Sterne truly observes, "they manage these things better in France," with a committee appointed to preserve and protect their national antiquities, and a Government with an ever-open hand to receive and reward anything conducive to the improvement of the Art and the country.

The Rouen bas-reliefs display the nobles in the feathered hat, already described in the previous reign; their dresses being little else than a series of puffs and slashes, which, coming into fashion at this time, was carried to an absurd extent by the nobility and gentry. A marked difference in costume occurred at the commencement of the sixteenth century, one of the innovations being hose fitting close to the leg, having the upper portion from the knee, or the middle of the thighs, slashed, puffed, and embroidered distinct from the lower. The upper portion being termed *hose*, and the lower *stocking*; in modern phraseology we have retained the latter word, but have erroneously applied the term *hose* to the same articles of apparel, but which, in fact, became ultimately *breeches*; "a pair of hose" being the word used in describing the capacious puffed garments that officiated in the place of these more modern articles at this time. The large wide sleeves, also now worn, were attached to the shoulders of the vest of both sexes, and were separate and distinct articles of apparel, being sometimes of another colour; in the wardrobe accounts of the period, mention is frequently made of "pairs of sleeves."



Holbein's portrait of the Earl of Surrey, at Hampton Court, has been engraved above, as affording a fine example of the usual costume of the nobility and gentry during Henry's reign. The Earl is entirely arrayed in scarlet, of different depths of tint, and wears a short doublet or vest, fastened round his waist by a girdle, to which his dagger (in a richly gilt case) is appended. The vest is open in front, displaying his shirt, which is white, ornamented with black embroidery, as also are the ruffles. His jacket, or jerkin, is made broad at the shoulders, and very wide in the sleeves, which are gathered and puffed and slashed in the first fashion; the dress altogether having a strange contradictory look of heaviness and lightness, occasioned by the

superabundant breadth and exceeding shortness of these articles, contrasting curiously with the tight stocking and small flat cap, which eventually displaced the broad hat and its enormous circle of feathers worn at the early part of the reign. The shoes are also scarlet, and probably of velvet, crossed by bands of a darker tint, and enriched with jewels. He wears the *bragetto*, an article of dress that, singularly enough, was adopted throughout Europe at this period, both in civil and military costume (and to which I can but barely allude), and continued in use for more than a century.



Noble ladies and gentlewomen dressed much as usual, the chief novelty being in the head-tire. The two specimens engraved above will show in what the changes principally consisted. The elder figure to the left is copied from Holbein's portrait of Catherine of Arragon, as engraved by Hoebraken, in 1743, when the original was in the possession of Horace Walpole. It is exceedingly plain, and exhibits the ordinary costume of the elderly ladies of that period, being merely a close unornamented hood. Wide sleeves, and a gown with a train, would complete the dress of this figure. Her successful rival, Anne Bullen, has afforded us the other example; her headdress shows us the way in which the diamond-shaped one of the previous reign had been modified, and rendered more elegant and portable. Kerchiefs appear to have been folded about the head at this time, one end hanging over the shoulder, and presenting sometimes a mere mass of confusion, not so easily understandable as this of Anne. If we imagine the lower part of Anne's dress and the sleeves similar to those worn by Queen Catherine Parr, the subject of our next cut, we shall obtain an idea of her entire costume.



This very interesting portrait of the seventh and last wife of "the rose without a thorn," is

\* This flattering title was applied to Henry when he first ascended the throne, by a people sickened with the avaricious rule of his parent, and overjoyed to welcome a young and gallant sovereign in his place. It was stamped upon his coin as a compliment; he converted it into a bitter satire.



at Glendon Hall, in Northamptonshire. The Queen wears a simple, but elegant, headdress of richly ornamented goldsmith's work; her waist is long and slender, and is encircled by a chain of cameos hanging nearly to her feet, and having a tassel at its end; such chains continued very fashionable until the beginning of the next century. Her sleeves are of the remarkable form now usually adopted; exceedingly tight at the shoulder, and having a wide border of fur, displaying an under-sleeve richly decorated, slashed and puffed, and disproportionately wide to the wrist, where it is bounded by a ruffle. These singular sleeves are at once indicative of this period of English female costume; and the portraits of Mary and Elizabeth, when princesses, by Holbein, now in Hampton Court, exhibit them wearing such. The open gown, and the richly-wrought petticoat, are embroidered in cloth-of-gold, the entire dress being of regal splendour.



As a specimen of the ordinary costume of the people during Henry's reign, two figures are here selected from the painting representing the siege of Boulogne, formerly at Cowdray, Sussex, and published by the Society of Antiquaries.\* The male figure is dressed in a plain doublet, full hose to the knees, tight-fitting stockings, a small close cap, and narrow ruff round the neck. The female wears a close hood, and her face is partially covered by a muffler, an inconvenient and unnecessary article, that became fashionable now, and which lingered among the elders of the female community until the reign of Charles I.† The sleeves and front of the dress is slashed and puffed, and the long girdle is held up by the hand. If we imagine these ornamental parts of the dress away, and the pendant strip of cloth removed from the shoulders of the male figure, we shall have the costume of the commonality in its simplest and commonest form. The ordinary dress of a plain countryman at this period is well described in Armin's "Nest of Ninnies," who narrates an anecdote of a simple Shropshire man, the uncle of Will Somers, King Henry VIII.'s kind-hearted and favourite jester, who paid his nephew a visit at Court: he was "a plain old man of threescore years, with a buttoned cap; a lockram falling band,§ coarse but clean; a russet coat; a white belt of a horse-hide; right hose-collar, white leather; a close round breech of russet sheep's wool, with a long stock of white kersey, and a high shoe with yellow buckles."

In the thirty-third year of his reign, Henry passed a sumptuary law regulating the apparel of each member of the community, and which would

\* This interesting old mansion, filled with antique furniture, curious historical paintings, and ancient manuscripts, was reduced to ruin in 1793 by fire. Fortunately the most interesting of the paintings had been engraved and published by the Society named above.

† It will be remembered as a very essential part of Falstaff's disguise as the "fat woman of Brentford;" and a disquisition on this article of dress, accompanied with several engravings, will be found in Douce's "Illustrations of Shakspeare."

‡ The flaps, that fell over the ears, turned up and secured by a button.

§ A narrow collar of coarse linen, turned down round the neck.

appear to have exerted some influence over their usual mode of dressing, as it involved some consequences to the wearer; such as obliging him to keep always ready a horse and armour for the wars, provided his apparel displayed any costly article forbidden to all but those persons of a liberal income, sufficient to maintain the necessary equipment for battle; and this was enforced by a heavy fine, which in those days of constant pillage was no doubt carefully sought after by the jackals of a sovereign who probably got through more wealth than any other English king. The ladies were also effectually reached by the same law, through their husbands; for it was enacted, that "if any temporal person of full age, whose wife not being divorced, nor willingly absenting herself from him, doth wear any gown or petticoat of silk, or any velvet in her kirtle, or in any lining or part of her gown (other than in cuffs and purples\*), or any French hood† or bonnet of velvet with any habillment, paste, or edge of gold, pearl, or stone, or any chain of gold about her neck, or upon any of her apparel, have not found and kept a light horse furnished, except he have been otherwise charged by the statute to find horse or gelding, shall lose £10 every three months while he has so neglected."

The dress worn at this period pretty accurately defined the class and station of the wearer—persons in the middle rank of life generally dressing with much simplicity; indeed the gentry and higher classes, towards the end of this reign, would appear to have indulged in display only on great occasions, and the extravagancies of the field of cloth-of-gold became mere matter of history. During the reign of his son a soberer costume appears to have prevailed: the dress of the commonality is here given from the print of his progress from the Tower, through the City to Westminster, on the day of his coronation, published by the Society of Antiquaries, from the painting at Cowdray.



The female dresses are very plain; a hood or cloth cap, with a border hanging round the neck, is worn by the foremost figure, and a gown with a close collar and tight sleeves, having small puffs at the shoulders. The other female wears a cap, something after the fashion of the one immortalized by its constant appearance on the head of the unfortunate Mary Queen of Scots, and known to all persons as *her* cap. An open gown displays the neck, which was covered by the partlet, an article similar to the modern habit-shirt, and which lingered longest, as most comfortable fashions do, among the old ladies. The male figure is dressed in a plain jerkin, doublet, and hose, and wears a flat cloth cap on his head, of the fashion usual with citizens, and which was ultimately known as "the City flat cap:" it is the "statute-cap" of Shakspeare; so called because

\* Edgings or borders. Velvet gowns and martins' fur were prohibited to all persons but those possessed of 200 marks per annum; the fur of black genet was confined to the royal family, and that of sables to nobles above the rank of a viscount.

† See cut of Anne Bullen.

they were strictly enjoined to be worn by the 13th of Elizabeth, cap. 19, for the encouragement of the home manufacture; the law being, that "if any person above six years of age (except maidens, ladies, gentlewomen, nobles, knights, gentlemen of 20 marks by year in lands, and their heirs, and such as have borne office of worship) have not worn upon the Sunday and holiday (except it be in the time of his travelling out of the city, town, or hamlet, where he dwelleth) upon his head one cap of wool, knit, thicked, and dressed in England, and only dressed and finished by some of the trade of cappers, shall be fined 3s. 4d. for each day's transgression."

The portraits of Edward VI. render this cap perfectly familiar to us, and it may be still seen upon the heads of "the Blue-coat boys," as the scholars on his foundation of Christchurch are called; indeed, their costume has come down to us the same in many points as at the period of its erection. The long blue gown, buckled round the waist, being the ordinary dress of a grave citizen of that time.\* The manners of the age, too, were influenced by the gravity and thoughtfulness of the youthful King, who possessed a mind far above his years, and whose untimely death produced an incalculable amount of evil to the nation. With such a King, and an all-absorbing thirst for knowledge on subjects of the gravest import felt by the community at large, the frivolities of fashion had but little claim on their attention, and plain serviceable clothing appears to have been that usually adopted by the great mass, while a richer quality, and a sparing amount of ornament, denoted the higher rank of the wearer.

It was not, indeed, until after the accession of Elizabeth that any striking change in costume occurred. Mary was too fully occupied in what she considered to be religious duties, to trouble herself much about the trifles of the toilet, and having, to her entire satisfaction, considered—

"Fire, and sword, and desolation,  
A godly thorough reformation,"

she set about the work with a zeal worthy of a better cause, and fully succeeded in earning herself an immortality the very reverse of that usually desired by her sex. During her awful reign the minds of all parties were too fully occupied to study fashions, and a great simplicity is visible in all contemporary representations of persons and events. The woodcuts in the original edition of Fox's "Martyrology," which depict many an event in this reign, will fully display the extreme simplicity that now appeared in the dresses of all classes of the community; and the portraits of Mary and her husband, as painted by Sir Antonio More, her court painter, exhibit little traces of the splendours that characterize those of her father, or her sister Elizabeth. She, indeed, was most stringent in her notions about apparel in general, and by enactments (1 & 2 Phil. and Mary, cap. 2) declared, "If any man born within the Queen's dominions (except it be the sonne and heir apparent of a knight, or the sonne of one of higher degree, or such as may dispend xx pounds by yeare, in lands, offices, fees, or other yerely revenues for terme of life; or be worth two hundredre pounds in goods, or have been head officer in any cite, borough, or towne corporate; or be the Queene's servant in ordinarie, and wearing her liverie) have worne any manner of silke, in or upon his hat, bonnet, nightcap,† girdle, scabbard, hose, shoes, or spur-lethers, shall lose ten pounds for each day's offence. And if any per-

\* See examples in Herbert's "History of the Twelve great Livery Companies of London," Burgo's "Life of Gresham," or the many portraits and effigies of citizens still existing in our metropolitan churches; particularly St. Saviour's, Southwark; St. Helen's, Bishopsgate; and St. Andrew's, Undershaft.

† Nightcaps during this reign and that of Elizabeth, and until the Protectorate, were richly wrought with lace and embroidery, and formed of costly materials. The portraits of the nobility of the age are frequently depicted in them, and the copies given by Lodge will afford many instances of this fashion.

son knowing any servant of his to offend herein, have not (within 14 days next after such knowledge) put him out of service, if he were no apprentice or hired servant; \* and if he were, then if he have not put him away at the end of his time, or if having put him away therefore, he have retained him again within one year next after the offence, he shall forfeit one hundred pounds.† I quote these sumptuary laws as much, or more, for the purpose of detailing the minutiae of dress at these times, as for the display of ignorant despotism they evince, none of the framers of these sapient enactments imagining, any more than the clamorous satirists, that the excess in apparel, which they declare would clothe many poor families, would, if restrained, never be applied to such purposes, while the demand by the wealthy for such superabundance clothed and fed many a workman who would else have starved.



Mr. Hollis's work on "Monumental Effigies" has furnished me with the originals for the above cut, which delineates those of Margaret and Elizabeth, the wives of Sir John Talbot (who died in 1550), and are buried in Bromsgrove Church, Worcestershire. They are exceedingly interesting examples of a style of costume that completely disappeared in the ensuing reign, after retaining its ascendancy for more than half a century. The diamond-shaped headdress worn by the first lady may be considered as the latest form of that peculiar fashion; the hair beneath is secured by bands, or ribbons; the gown is low in the neck, displaying the partlet, with its embroidered border, and the gold chains so fashionable with the upper classes at this time; the gown is encircled at the waist by a loosely-fitting girdle, and is held up in front by jewelled bands passing round the loins, displaying the petticoat beneath; the sleeves are wide, showing the pleated and puffed under ones, with the ruff surrounding the wrist. A crimson mantle envelops the back part of the figure, falling over the shoulders and hanging to the feet; and the entire dress is interesting for its display of the modification and variation adopted since its first introduction to fashionable society, as we see it worn by Queen Catherine Parr, in the previous cut.

The companion figure wears her hair parted in front from the centre, in the simplest manner, and she wears a close-fitting cap of dark cloth or velvet, enriched with a border of gold lace and rows of gilt beads; it takes the shape of the head, and was frequently worn with a point descending to the centre of the forehead. A long gown, with a turn-over collar, envelops the en-

tire figure; it is open in front down the whole length, being secured by ties at regular intervals, and having no girdle at the waist; small puffs are on the shoulders, from whence descend long hanging sleeves reaching to the knee, through which the arm was never placed, and they are ornamented by diagonal stripes. Ruffles decorate the wrist, but the entire dress is exceedingly, not to say unbecomingly, plain.

In 1558, the lion-hearted Elizabeth ascended the throne. She dressed, of course, as her sister had dressed before her, and so did the ladies of her court; but the queen, who could gather upwards of two thousand dresses of all nations for her wardrobe, and highly resent the conduct of an over-zealous divine for preaching against excess in apparel before her and her court in St. Paul's, was not the lady to remain clothed like her grandmother. We not only find a total change, therefore, in the female costume during her reign, but a superabundance of finery. We never think of her termagant majesty, as Walpole truly observes, without picturing a sharp-eyed lady with a hook nose, red hair loaded with jewels, an enormous ruff, a vaster farthingale, and a bushel of pearls bestrewn over the entire figure. "It seems," says Mr. Planché, "an act of supererogation to describe the personal costume of 'Good Queen Bess;' her great ruff rises up indignantly at the bare idea of being unknown or forgotten. Her jewelled stomacher is piqued to the extreme, and her portentous petticoats strut out with tenfold importance at the slight insinuation against their virgin mistress, who lived but for conquest, and thought infinitely less of bringing a sister-queen to the block than of failing to make an impression on a gentleman usher." Of a truth the tiger-blood of Henry VIII. was too apparent in the female members of his family.



The costume here given of a lady and a country-woman has been selected, by way of giving a fair notion of that generally worn about the middle of Elizabeth's reign. The lady has been copied from the print by Vertue, representing the Progress of Elizabeth to Hunsdon House; and it is supposed to represent Lady Hunsdon. The female beside her is copied from a brass, dated 1596, in the collection published by Cotman. Both figures require little in the way of explanation, and will be clearly understood by the allusions to the various articles of apparel worn at this time, which I shall quote from the works of contemporary writers. The most notorious of the satirists of the day was Philip Stubbs, who published his "Anatomie of Abuses" in 1583, and gave therein a luminous picture of the excesses reigning in England at that time, not, however, without highly colouring the picture with his own puritanical feeling. Thus he declares,—"No people in the world as so curious in new fangles as they of England bee," and laments, according to the fashion of all grumblers at apparel time out of mind, that it is

impossible to know "who is noble, who is worshipful, who is a gentleman, who is not," because all persons dress indiscriminately in "silks, velvets, satens, damaskes, taffeties, and such like, notwithstanding that they be both base by birth, meane by estate, and servile by calling; and this," he adds, with due solemnity, "I count a greates confusion, and a general disorder: God be merciful unto us."

But let us listen while he descends into particulars. He is justly indignant at the painting of faces that now became usual; and, after some pages of argument, he speaks of the hair, "which of force must be curled, frised and crisped, laid out in wreathes and borders, from one ear to another. And, lest it should fall down, it is under-propped with forks, wires, and I cannot tell what, rather like grim stern monsters than chaste Christian Matrons. At their haire thus wreathed and crested are hanged bugles, couches, rings, gold, silver, glasses, and such other childish gewgawes." Bad as all this is declared to be, he expresses his utter horror at the still worse custom of wearing false hair, and dying it "of what colour they list." Then comes a tirade against French hoods, hats, caps, kerchiefs, "and such like" of silk velvet and taffety, which even merchants' wives "will not sticke to goe in every day," with close caps beneath of gold and silver tissue; and, worse than all, "they are so far bewitched as they are not ashamed to make holes in their ears, whereat they hang rings, and other jewels of gold and precious stones;" but this, he says, "is not so much frequented amongst women as men."

But the zeal of Master Philip absolutely boils over when he speaks of the great ruffs worn by the ladies; and "the devil's liquor, I meane *starche*," with which they strengthen these "pillars of pride." His rage increases when he considers that, "beyond all this they have a further fetch, nothyng inferiour to the rest, as, namely, three or four degrees of minor ruffles, placed *gradation*, one beneath another, and all under the *maistre devil ruffe*!" each of them "every way pleated and crested full curiously, god wot. Then, last of all, they are either clogged with gold, silver, or silk lace of stately price, wrought all over with needle worke, speckeled and sparkeled here and there with the sunne, moone, and starres, and many other antiques strange to behold. Some are wrought with open work done to the midst of the ruffe and further; some with close work, some with purled lace so closed, and other gewgawes, so fastened, as the ruffe is the least part of itself." In those days, when umbrellas were unused, much did it delight these saints to see the ladies caught in a shower, for "then their great ruffles strike sayle, and flutter like diabolutes" about the necks of the wearers, the poor "drowned rattes" they so religiously detest.

They also wore "Doublettes and Jerkins, as men have here, buttoned up the breast, and made with wings, welts, and pinions on the shoulder pointes, as mannes apparell is for all the world. Their gounes be no lesse famous then the reste, for some are of silk, some of velvet, some of grograme, some of taffatie, some of scarlet, and some of fine cloth, of x, xx, or xl shillynges a yard." To add to the extravagance, they are overlaid with lace two or three fingers broad, or else edged with velvet six fingers broad, with sleeves hanging to the ground, or "cast over their shoulders like cowe tails." Then they have equally costly gowns and kirtles, "so that when they have all these goodly robes upon them, women seem to be the smallest part of themselves, not natural women, but artificial women; not women of flesh and blood, but rather puppets or mawmettes, consisting of rags and clouts compact together."

Not having the space that Stubbes allowed himself, I cannot do more than allude to the gaily-coloured silk, worsted, or cloth stockings he descants upon. The corked shoes, pasties and slippers, black, white, green, and yellow, covered with gold and silver embroidery; the

\* That is, engaged for a stipulated time.

† Lambard's Eirenarcha, or office of Justice of Peace, 1599.



scarfs, the velvet masks, the scented gloves, with "the devil's spectacles,"—their looking-glasses, which they carried with them at the girdle wherever they went; must be dismissed with a mere mention.

The figure beside the lady in the previous engraving is a plain countrywoman of the time, with a simple ruff, and unpretending petticoats. Her head is covered by a kerchief which descends over the shoulders; a comfortable fashion, much in vogue with the soberer portion of the female community, and of which this is a good example. However, we are told that the country was at this time going rapidly to ruin, and simple innocence for ever put to flight by the inundation of London fashions. Listen to the lamentations of two old gossips in their chimney-corner, as given by William Warner in "Albion's England."

"When we were maids (quoth one of them),  
Was no such new found pride.

Then wore they shoes of ease, now of  
An inch-broad-corked high.  
Black kersey stockings, worsted now,  
Yes, silk of youths' feet die:  
Garters of list, but now of silk,  
Some edged deep with gold,  
With costlier toys for coarser times,  
Than used perhaps of old.

Fringed, and embroidered petticoats,  
Now beg. But heard you named,  
Till now, of late, busks, perriwigs,  
Masks, plumes of feathers, framed;  
Supporters, postures, farthingales,  
Above the loins to wear?  
That be she ne'er so slender yet,  
She cross-like seems four-square."

They continue in strong terms to reprobate gray-headed wives who wear "youthful borrowed hair," condemn starch, and are highly indignant at the girls who will dress before the looking-glass, when they were obliged to be content with getting now and then a peep in "a tub or pail of water clear" when they were young.



Now, let us see what the gentlemen were doing all this time. Philip Stubbes has "anatomized" them as well as the ladies; and most efficiently has he wielded his lancet, and cut them up in a very workmanlike manner, from the crown of their heads to the soles of their feet. His satire will illustrate the points of costume exhibited in the above engraving; but I may just mention the authorities from which the figures are derived. The gentleman without the cloak is taken from the woodcut frontispiece to "the booke of Falconrie or Hawking," published in 1575; the cut representing Elizabeth and attendants enjoying that sport. The second figure is Lord Howard of Effingham, from the picture published by the Society of Antiquaries, representing Elizabeth's progress to Hunsdon House.

The great ruffs of the gentlemen, with their "supportasses or under-props of wire, covered with gold thread, silver, or silk," are condemned sufficiently; but the horror of it is, that "every peasant hath his stately bandes and monstrous ruffs, how costly soever they be." Then the shirts of all who can find money to purchase them by fair or foul means, "are wrought

throughout with needlework of silke, and such like, and curiously stitched with open seame, and many other knacks besides, more than I can describe: in so much as I have heard of shirtes that have cost some ten shillings, some twentie, some fortie, some five pound, some twentie nobles, and (which is horrible to heare) some ten pounds a peece; yea, the meanest shirt that commonly is worn of any doest cost a croune, or a noble at least, and yet this is scarcely thought fine enough for the simplest person that is."

The long-breasted doublets then come in for their share of censure: they were an Italian fashion, and are seen on the figure engraved above; they fitted the body tightly, and were carried down to a long peak in front, from whence they obtained the name of "peascod-bellied" doublets, and they were stuffed or "bombasted" to the required shape. Then their "hosen," or breeches, are "of sundrie natures, some be called French hose, some Gallie, and some Venetian." The French hose are very round or narrow, and gathered into a series of puffs round the thigh. The "Gally hosen" are made very large and wide, reaching down to the knees only, with three or four guardes a peece laid down along either hose. And the Venetian hosen, they reach beneath the knee to the gartering place of the legge, where they are tied finely with silke pointes or some such like, and laid on also with rows of lace or gardes, as the other before."

The enormously wide breeches are shown in the figure engraved from the "Book of Hawking," and were much condemned by the satirists of the day; they were sometimes so inordinately stuffed with wool and other materials, that a gallery or scaffold was erected expressly to accommodate Members of Parliament who wore these monstrosities. Douce quotes a ballad which condemns those folks who

"—furnyshe forth their pryde;  
With woole, with flaxe, with hair also,  
To make their bryches wyde."

And among the Harleian MS. is preserved a "lamentable complaint of the countrymen for the loss of their cattelle's tails," which were used for stuffing such breeches. The best description of those articles of apparel is, however, in Thynne's poetical "Debate between Pride and Lowliness," typified under the form of a pair of cloth breeches of homely form, and a pair of newly-fashioned velvet ones. The former

"—were but of cloth, withouten pride  
And stitche, nor gard upon them was to siene;  
Of cloth, I say, both upper stock and nether,  
Paned,\* and single lined next to the thie;  
Light for the wear, meete for all sort of weather"—

While the other

"—was all of velvet very fine,  
The nether stockes of pure Granada silke,  
Such as came never upon legges of myne,  
Their collar clear contrary unto mylke.

This breech was paned in the fairest wise,  
And with right satten very costly lined;  
Embroidered according to the guise,  
With golden lace full craftely engined."†

Stubbes also tells us that the nether-stocks were "curiously knitte with open seames doune the legge, with quirkes and cloaks about the ancles, and sometyne interlaced with gold and silver threads, as is wonderful to beholde." Then they wore cloaks of the richest material, covered with lace and embroidery; corked shoes, pantofles, or slippers, equally richly ornamented, to the utmost of their means; and this extravagance was anxiously followed by men of all classes. In Thynne's poem just quoted, we have a description of a tailor, who appears in

"A faire black coat of cloth withouten sleeve,  
And buttoned the shoulder round about;  
Of xxx. a yard, as I beleve,  
And layd upon with parchment lace withoute.

\* Quilted and stitched across diagonally, so that they resembled the lozenge-shaped panes of the old lattice windows.  
† Invented.

His doublet was of satten very fine,  
And it was cut and stitched very thick:  
Of silke it had a costly enterlyne;\*  
His shirt had bandes and ruff of pure cambrick.

His upper stockes of silken grograine,  
And to his hippes they sate full close and tryn,  
And laced very costly every pane:  
Their linyng was of satten as I wyn.

His nether stockes of silke accordingly;  
A velvet girdle round about his waist."

The soberer costume of the time may be seen in the next cut; the figures represent two celebrated men of the period: Tarlton, the famous actor; and Banks, the proprietor and exhibitor of a learned horse, which astonished all Europe by its pranks; but, travelling too far south, the Italians, believing it possessed by an evil spirit, and its master in league with the devil, burnt the unfortunate pair as sorcerers.



The figure of Banks is copied from the woodcut in the title-page of a pamphlet entitled "Maroccus Extaticus, or Banks's Bay Horse in a Trance," 1595. The figure of Tarlton, with his pipe and tabor, occurs in Harleian MS., No. 3885, and represents him, we are told,

"When he in pleasant wise,  
The counterfet exprest  
Of clowne,† with cote of russet hew,  
And startops with the reate."

Startops was the name given to the boots reaching to the ankle and laced at the side, or fastened, as Tarlton's are, by a leather strap there. He wears a plain cap of cloth, a close-fitting doublet, fastened by a girdle from whence hangs his pouch, and long trousers. These two figures may be taken as fair average examples of the ordinary costume of countrymen and townsmen at this period. Banks's hat is of a fashion introduced in the early part of Elizabeth's time, and which eventually superseded caps altogether. Stubbes mentions, in 1593, "hats of a certain kind of fine hair, these they call beaver hats, of xx, xxx, or xl shillings price, fetched from beyond the seas." They were also made of velvet, taffety, sarsnet, and wool, sometimes "sharpe on the croune, pearking up like the spere or shaft of a steeple; othersome be flat, and broad in the croune like the battlements of a house:" these hats were frequently decorated with feathers, and bands formed of gold and silver lace, and ornamented with jewellery. The many portraits of distinguished persons, living in this reign, will amply furnish all who consult them with many examples of fashions, to which I cannot even allude.

[The description of the clerical, legal, and military costume of this period will be printed next month, the space already occupied, and the necessity for considering it pretty much in detail, precluding the possibility of doing the whole in this number.]

\* Lining.

† Countryman.

## THE BRITISH INSTITUTION.

EARLY in the last month the usual exhibition of works of old and deceased British painters was opened to the public. The collection numbers 191 works of Art, sixty of which are productions of Sir Joshua Reynolds, and many of these among his most celebrated works. Sixty-two are by painters of the Italian and Low Country schools, and the remainder by deceased British painters, with the exception of two, which were added to the exhibition in compliance with a wish expressed to see some specimens of the modern German school: although two pictures are but a qualified compliance with the wish. Gladly would we have acknowledged an assent more freely pronounced, in the exhibition of a fair average sample of German Art, for the public are infinitely mystified thereat, discoursing of its professors as of veiled prophets, whose oracular dicta seem already to have obtained currency as tried proverbs.

On looking round a collection of the works of Reynolds, his manner is undoubtedly more obtruded upon us than on seeing occasional pictures. With regard to him, this is more striking than in respect of any other artist of our school; and had he ever seen a collection of his own works, they must have suggested to him thoughts similar to those entertained by a spectator. He is not, however, to be judged upon the score of manner, which more or less stamps the works of the greatest men. Foreigners, nay even our own countrymen, call Reynolds a mere portrait painter. He was not a mere portrait painter; but granting this position, since portraits must be executed, there is surely infinite honour due to him who paints them best; and it cannot be denied that Reynolds painted heads of a certain character in a style superior to that of any other man who has ever broken such ground. This we are among the loudest in lamenting that he had not confined himself to simple and approved materials; the consequences of his discursive experiments have been the destruction of many valuable pictures.

## WORKS OF SIR JOSHUA REYNOLDS.

No. 4. 'George III. in his Robes'—The Royal Academy. This full-length picture is unpleasing; there can be no doubt of its truth; it is perhaps this which we cannot like. The composition is poor; but, on looking at the head, the grand accomplishment of Reynolds is there declared.

No. 5. 'The Death of Cardinal Beaufort'—Col. Wyndham. An upright gallery picture, with figures beyond the life size. This is not the style of Art wherein Reynolds shone; there is here no field for his power and sweetness. The Cardinal lies upon a bed with little else but his head and right arm seen; the extreme agony is upon him, and he grasps the bedclothes convulsively, under, as we may suppose, a foretaste of the torments to which Shakspeare condemns him. The expression is that of the despairing flesh, already forsaken by a soul seized upon by surrounding demons; the head is singularly disproportionate to those of the bystanders.

No. 6. 'Portrait of Sir Joshua Reynolds'—The Royal Academy. This is the well-known portrait with the red robes and Italian cap: it is too famous to require any eulogy here; the extremely heavy and opaque shadow, however, cast by the cap upon the head, so brilliant in other parts, is one of those aggravated absurdities into which this great man so often fell in his search after novelty.

No. 8. 'Strawberry Girl'—Samuel Rogers, Esq. This is the title given to the celebrated study of a child with a strawberry pottle on her arm. She looks, *porretta*, as if she were in utter disgrace, afraid to go to her mother, and yet not knowing whither else to go. There is nothing in this picture of a high tone; it is, however, extremely brilliant and beautiful. It is much to be lamented that the shoulders and upper part of the figure have been so loosely painted: so flat are those parts, that the head seems thrust forward from them.

No. 9. 'Girl leaning on a Pedestal'—Viscount Palmerston, M.P. We find, in parts of this figure, the liquid depth of shadow which is wanting in so many of the most valuable productions of the author. Portions of the picture are surpassingly beautiful.

No. 10. 'Queen Charlotte'—The Royal Academy. A companion portrait to No. 4 (George III.), and

being somewhat better than that work. The figure is extremely stiff, and looks too conscious of being painted.

No. 13. 'Lord Lansdowne, Lord Ashburton, and Colonel Barré'—Sir Thomas Baring, Bart. A conversation. The two lords wear robes, and are seated, while the Colonel stands habited in a plain flush brown suit, a favourite colour with Sir Joshua.

No. 15. 'Sir W. Chambers'—the Royal Academy. This portrait is sufficiently well known; the figure is seated, wears a maroon velvet coat, and is busied with an architectural design. The head is turned, but the glance is only momentary; he is so occupied with his ground plan that he has not a word for the spectator. This is one of the most powerful and characteristic portraits ever painted by Sir Joshua.

No. 16. 'Lady Cockburn, and her three Sons,'—Sir James Cockburn, Bart. One of the most beautiful productions of its class. Sir Joshua here has not only been "thinking of a ripe peach," but also of a bouquet of the rarest flowers: the lady is seated, with her children disposed most gracefully around her. This work, unlike so many by the same hand, is in a state of perfect preservation; the colour is, as usual, a prevalence of rich golden hues, the composition is unexcelled, and in the whole unequalled in its class.

No. 17. 'The Fortune Teller'—Earl Amherst. This has been often engraved. The fortune-teller is a gipsy, who is about to pronounce, anent the lines of the hand of a maiden, at the desire of a lover, or brother sitting by her. This is a celebrated picture, but its merit does not equal its reputation. The laugh of the girl is too hoydenish; nay, more, there is in it vacancy—imbecility, vitiative of the intended effect.

No. 22. 'Admiral Lord Keppel'—Her Majesty. This is an admirable full-length portrait. The veteran stands on the sea-shore, leaning on the fluke of an anchor. Few pictures exhibit more prominently than this the license of Art; and we verily believe that if Reynolds could have induced the old fire-eater to acknowledge himself sunk in shadow up to the neck, he would have so painted him. Light and shadow divide the figure; the lower parts being darkened in a manner to tell even against a dark background.

No. 19. 'The Marquis of Granby'—Her Majesty. The figure, in a military dress, stands by a spirited charger. The composition is remarkably fine, but the head is unsupported, it is a spot in the picture.

No. 20. 'The Snake in the Grass'—Sir R. Peel. Cupid untying the girdle of a nymph who is extended on a shady bank. This celebrated picture has been engraved. Into what part soever of the composition the spectator may look he cannot escape the eye of the principal figure; and, having seen it once, its expression (for there is but one eye visible) will never be forgotten. The pose is not easy; it is characterised by that distortion which arises from leaning on the elbow.

No. 21. 'The Infant Academy'—Viscount Palmerston, M.P. This conceit is beautifully wrought out, by a group of children, one of whom is seated at the easel, while another plays the model with a most ludicrous effect. This valuable and beautiful production is one of the best of the remains of its author, though it exhibits imperfection in drawing.

No. 23. 'Lord Camden'—Duke of Grafton, K.G. The figure is seated and habited in black robes. The utmost simplicity prevails in the treatment of this portrait; nothing, however, can exceed the force and substantiality of the head: it is full of life and thought.

No. 26. 'Garrick between Tragedy and Comedy'—John Angerstein, Esq. No similar conception has ever been more felicitously realised than this: the *historiette* is made out in the perfection of the most intelligible allegory. Tragedy would retain Garrick; but in vain, he is triumphantly borne off by the laughing, fair-haired nymph Comedy; and his apology to Tragedy is one of the most eloquent passages of natural expression that has ever been painted.

No. 29. 'Mrs. Musters'—Col. Wyndham. A full-length figure in a garden scene. The face is one of those beautiful studies of which Reynolds well knew how to secure the most effective traits.

No. 34. 'Lady Hamilton as a Bacchante,'—T. Chamberlayne, Esq. The forcible and expressive abandon of this face is another of the triumphs of

the great painter. She is a bacchante in nothing but the face; this, however, is the picture, and it carries us beyond the mere canvas into the past and subsequent histories of a life.

No. 36. 'Madame Schindelin'—Earl Amherst. A head, which, if not known to be by Sir Joshua, is assuredly open to question. It is more thinly painted, finished with less freedom than usual, and strongly resembles some of the best French portraits of the middle and latter part of the last century.

No. 37. 'Mrs. Nisbett'—Hon. Edmund Phipps. Another head, the features of which are extremely beautiful. While looking at the half-closed twilight eyes we forget the towering mass of powdered hair which overhangs them.

No. 39. 'Sleeping Child'—Earl of Aylesford. Much, in effect and management, like some of the clearest of Rembrandt's pictures. It is surprisingly forcible; the light falls in unbroken breadth on the head and shoulders of the infant, bringing it out like a round and palpable substance; the flesh seems warm, as if it would yield to the finger, and the pose of the body and the nerveless yet life-like arm are highly descriptive of sleep.

No. 42. 'His Royal Highness the Duke of Gloucester'—Her Royal Highness the Princess Sophia Matilda. Not so happy as many other portraits of children. His Royal Highness is here perhaps seven or eight years of age, and is habited in the Cavalier costume; the arrangement will remind the spectator of Vandyke, without his spirit. It is below the average of the infant portraits of Reynolds.

No. 43. 'The Student'—Earl of Warwick. The title is unsupported by the character of the picture, which represents a boy carrying a large volume. The expression of the countenance is meant to point to toil and privation, but it is rather the assumed mask of canting beggary.

No. 44. 'Cupid and Psyche'—Samuel Rogers, Esq. This is rather a large picture, with the two figures presented under the effect of lamp-light. Cupid is sleeping on a shady bank, while Psyche contemplates him with a lamp in her hand, the light of which is admirably broken upon her and the sleeping figure.

No. 48. 'Count Ugolino'—Earl Amherst. The following passage from Dante supplies the subject of this picture:—

*I non piangeva, e dentro impetrai  
Piangerevanelli; ed Anselmuccio mio  
Disse, tu guardi sì padre che hai?  
Pero non lagrimai, ne rispos'io  
Tutto quel giorno, ne la notte appresso.*

Nothing can exceed the intensity of the despair depicted in the countenance of Ugolino—this is aided by the convulsed clasping of the hands; hope has forsaken him, and he seems only waiting until life also shall leave him.

No. 49. 'Puck'—Samuel Rogers, Esq. A very celebrated picture. Puck, it will be remembered, is triumphing on a toad-stool, having procured for Oberon the wished-for flower, Love-in-idleness. With respect to this figure, as an elf in the abstract, the head is the most marvellous effort of its class; it is all that could be desired in a fleshly reality; we hear its chuckling laugh, and feel the intense scintillation of its restless malign eye. This has never been equalled, but as a whole he is too material. It is useless to say that any form could be assumed without injury to general character; in cases of this kind the main spirit of the subject can never be overlooked with impunity.

No. 55. 'Lord Richard Cavendish'—Duke of Devonshire, K.G. A gentleman habited in warm velvet, having the light concentrated on the head. A very valuable work, exhibiting a greater degree of care than usual.

No. 56. 'Resignation'—Jeremiah Harman, Esq. A male figure, seen in profile, seated, and attired in a loose blue robe. The head is painted after the same model as that which has supplied the Ugolino. The expression is not that of resignation, for it is evident that there is an emotion within, yet alive to passing events.

No. 57. 'Innocence'—Jeremiah Harman, Esq. Portrait of a child in profile. She is seated on the ground, with a landscape background, and may be accounted among the most charming of the infantine figures of this great painter; the colour is pure, the texture fleshy, and the expression innocence itself.

Although every one of the pictures we mention



are sufficiently well known to require no comment here, it is nevertheless our duty to notice them, inasmuch as to these same works the English school is indebted for so much of the good which distinguishes it. Many of them are riven asunder by cracks—many look more faded than works that have been executed for four hundred years—sufficiently showing that those which have been most simply painted are the most durable. Among the works in the middle room are some of the highest excellence, and others valuable only on account of the names which attach to them.

No. 81. 'Group of Children,' RUBENS—Earl of Pembroke. Three or four children, one of which, with flaxen hair, is seen in all his pictures. The shadows are extremely thin and sketchy, and the lights of the flesh not sufficiently rich to afford texture; there is a consequent hardness, which extends even to the outlines. The picture is, however, as brilliant and pure as any work can be.

No. 83. 'Portrait of the Painter,' VELASQUEZ:—Right Hon. Lord Francis Egerton, M.P. This portrait is (if our memory serve us) similar to that which hangs near those of Rubens and Vandyke in the famous collection of portraits at Florence; it is, however, more brilliant, thanks to cleaning and varnish. It is a remarkable portrait, such as once seen can never be forgotten; the figure is drawn up with Spanish hauteur, looking rather the soldier than the painter: in short an epitome of the *morale* of Spain in the time of Velasquez.

No. 98. 'Christ triumphant over Sin and Death,' RUBENS—Charles Bredel, Esq. One of the artist's sketches on panel—thin, free, and decided; the subject is so well detailed as to require no explanatory title.

No. 101. 'Head of an Old Man,' REMBRANDT—Lord Colborne. Made out with his usual simplicity and force, giving the workings of the face without destroying its breadth. Had we never seen any other of the works of Rembrandt than this, we could believe him prone to any extravagance, as well in the use of the brush as of paint; and pictures of his do exist which seem rather to have been executed with a trowel than a brush. On the other hand, others there are, exhibiting the utmost care in finish. This picture is in the style of some of the best of his productions.

No. 107. 'Girl looking from a Window,' REMBRANDT—Dulwich College. Female beauty had no charm for Rembrandt; we find his female figures generally the coarsest of their sex. The girl is leaning at the window, and is painted with much force and firmness, and with no other effect than that of the simplest truth.

No. 113. 'Christ disputing with the Doctors,' SPAGNOLETTI. A group of large half-length figures, with the principal light falling on the head of the Saviour, the energy and purpose of which has been weakened in an attempt at exaltation which has failed. The heads generally of the doctors are earnest, intent, and abounding in power, even amid confusion and embarrassment.

No. 114. 'Landscape, with Cattle and Figures,' PAUL POTTER—Duke of Bedford. A simple and unpretending composition, but with the appearance of having been touched upon; the weak points of the artist are in some parts more than usually conspicuous.

No. 115. 'Dort, from the River,' CUYP—R. S. Holford, Esq. This is a long picture, evidently two made into one, for the seam is yet visible up the centre: assuredly a most dangerous experiment, as is here seen, even although the pictures presented scenes in juxtaposition. Such a proceeding has of course rendered necessary much repainting, the freshness of which is apparent in the sky, parts whereof are painted in with a touch very different from the prevalent manner. The work is, however, of rare excellence, and seldom do we see a production of the master characterized by beauties so striking.

No. 118. 'A Village Fête,' TENIERS—Duke of Bedford. An open scene, with a countless multitude of figures, all busied in holiday making. This is by no means a fine specimen of the painter; it is throughout dry and flat in tone.

No. 119. 'River Scene—Fishing under the Ice,' CUYP—Duke of Bedford. This we believe to be the finest Cuyp in existence; it is not large, and although a winter scene, is warm and sunny. The foreground is occupied by some figures on the ice, under which they are introducing a net; while, in

the background, are seen other figures and houses. The light and air of this work can never be excelled; and with respect to its purity, that is intact.

No. 122. 'Landscape,' CLAUDE—Sir Thomas Baring, Bart. A sunny distance, with a dark and woody foreground, a common style of composition with the artist. The management of the distance shows, as usual, infinite purity and tenderness, and the remainder executed with fine feeling; but yet the picture is not in the *capo d'opera* style of the master.

No. 123. 'Portrait of the late James Northcote, Esq., R.A.,' HARLOWE—Sir John Swinburne, Bart. This is a small painting, but it is extremely beautiful. Northcote is here aged and failing, pale and in ill health; it is wrought into a fine and feeling picture of an intellectual old man.

No. 124. 'Portrait of Sir William Beechey, R.A.,' HARLOWE—James Goding, Esq. A work of the same size, but of another character, the subject being in the enjoyment of health and in the vigour of life.

No. 125. 'Sin and Death,' FUSELI—H. A. J. Munro, Esq. Partaking strongly of the extravagance of the artist; the flesh is qualified with a strong green hue; but the picture being high, it is impossible to examine it closely.

No. 129. 'A Lady with a Spaniel,' H. WYATT—William Wells, Esq. A small portrait, very charmingly composed; the lady is seated, and the spaniel is fawning upon her; the whole is admirably coloured.

No. 133. 'Landscape, with Cattle,' GAINSBOROUGH—William Wells, Esq. A small sketch—of a close scene with cattle—the whole painted with great freedom, and such an effect as nature alone could supply.

No. 134. 'Jessica,' G. S. NEWTON—William Wells, Esq. This is not Jessica, but rather a marriageable rustic English maiden of the time of the Stuarts, and in her Sunday gear.

No. 136. 'The Fair Student,' G. S. NEWTON—Hon. Edward Phipps. A picture well known through the engraving. The figure is seated, and earnestly perusing a volume which lies open on her knee.

No. 137. 'View in Venice,' BONINGTON—Sir Thomas Baring, Bart. A small sketch, rapidly and decidedly painted, with a cool but strikingly natural effect.

No. 138. 'A Landscape,' BONINGTON—H. A. J. Munro, Esq. Another small picture, which we cannot describe better than by saying that it seems to have been done in about an hour. As usual, it is forcible, and in manner of composition resembles much a water-colour drawing.

No. 145. 'Portrait of Viscountess Palmerston, when a child,' Sir T. LAWRENCE—Viscountess Palmerston. The head of a child painted with the utmost simplicity; the handling about the face is somewhat hard and coarse, but the head is exquisitely drawn, and the hair charmingly represented.

No. 146. 'Portrait of John Flaxman, Esq., R.A.,' JOHN JACKSON—Lady Dover. The mild and unassuming features of Flaxman are known to every body; they are here finely drawn, and brought forward with a reflective sentiment exhibiting the original as a habitually deep thinker.

No. 147. 'View on the Banks of the Tiber, with Rome in the distance,' WILSON—H. A. J. Munro, Esq. This is the best production we have of late seen by this painter. The materials of the composition and their management are ordinary enough, but it is the greatest proof of power to deal thus effectively with commonplace. The near parts of the picture are in determined shadow, which, aided by some firmly painted trees, throws off a deliciously tender and airy distance. A favourite feature in the distances of this artist is a track of land painted with a rather positive tint of ultramarine, which, retaining its freshness after all the other tints are subdued, becomes sometimes too prominent.

No. 148. 'Shylock and Jessica,' G. S. NEWTON—Right Honourable H. Labouchere, M.P. This is another-known composition, of which the Shylock is a very well-conceived character; but, again, Jessica is not the daughter of such a man—in nowise a portraiture after the spirit of the immortal verse of Shakspeare.

No. 150. 'The Death of General Wolfe,' BENJAMIN WEST—Marquis of Westminster, K.G.

Every circumstance with regard to this famous composition is, we believe, so well known as to require no allusion here. We saw it some years ago, and it is now, as then, in excellent preservation. Such works, independently of their merit, are interesting as associated with the early history of British Art.

No. 154. 'The Opening of Waterloo Bridge,' JOHN CONSTABLE—Sir Thomas Baring, Bart. The tone is, as usual, extremely sober, and everything beautifully indefinite. To many observers this production will appear as of very careless execution, but it is so significantly wrought that each slightest touch may be read with a strong meaning. It is an extraordinary picture, but we cannot but think that the author would have provided better against the effects of time had he forced the lights a little more, for it is to be feared that the points of light will be ultimately lost.

No. 158. 'Portrait of the Painter, JOHN JACKSON—Lady Dover. Few portraits exist that possess the qualities of vigour, intelligence, and language in any higher degree than this head; it exhibits power of that kind which rejects the usual resources of embarrassment and imbecility: although not equal to his portrait of Dr. Wollaston, it is distinguished by many of its most striking points.

No. 164. 'The March to Finchley,' HOGARTH—The Governors of the Foundling Hospital. Another picture essentially of our own school. The whole composition is a most pungent satire—every figure is a pithy line. The descriptions are sometimes coarse, but the meaning of the author is not to be mistaken.

No. 165. 'Charles I. demanding the five impeached members, viz., Denzil Hollis, Sir Arthur Haslerig, John Pym, John Hampden, and William Stroud,' JOHN S. COPLEY—The Lord Chancellor. This is a large picture, and by no means equal to other known works by the same hand. It abounds with figures and heads, but the faces want expression, and some of the figures are ill drawn.

No. 166. 'Portrait of the Right Hon. Francis T. Baring, when a boy,' Sir THOMAS LAWRENCE—Right Hon. Francis T. Baring, M.P. This is placed very high, being an unfinished sketch, but in any position it would attract notice. No. 168 is a similarly imperfect work, by the same painter, and is 'A Portrait of Charles Baring Wall, Esq., when a boy.' This is also remarkable for many beauties in as far as it has been carried.

No. 170. 'The Death of Eli,' BIRD—Duke of Sutherland, K.G. The composition consists of many figures disposed and finished with a fine apprehension of effective incident. It may, however, be observed that the perturbation of the assembled crowd is premature, and affects those who cannot be supposed to see Eli as he is falling; yet the picture is one of a high class, being distinguished by very many of the qualities which betoken genius of the first order.

No. 172. 'The Strada Nomentana,' WILSON—William Wells, Esq. The materials and colour of this artist vary but little; they are simple and substantial, sufficiently showing that he has long walked with nature. It is obvious that this is a veritable locality—such objects would not be thus brought together in composition.

No. 176. 'A Woody Landscape,' GAINSBOROUGH—Jesse Watts Russell, Esq. Another study from the only school wherein truth is to be found. There is no attempt to refine upon the rugged nature of this sylvan passage, the value of which consists in its very roughness. The clouds are somewhat too solid and opaque; had they been less so, the lower part of the picture would have received increased force.

No. 178. 'The Kemble Family,' HARLOWE—T. Welsh, Esq. We are happy to have an opportunity of examining this really fine picture. As constituted of portraits, the artist has of course been limited; but it cannot be denied that he has not made the most of his materials. Every figure of the composition contributes its quota to the scene; the expression of each is most eloquent and appropriate; and of all the features, there is in the eyes especially an unequalled intensity. It is, on the whole, an admirable composition, and will remain a lasting monument to the honour of him whose work it is.

No. 179. 'The Raising of Jairus's Daughter,' H. THOMPSON—Thomas Chamberlayne, Esq. This is a large picture, and looks as if it had been

studied and painted figure by figure. There is a want of fitting character generally, and the spectator is struck with the peculiarity of the figure of the daughter—yet inanimate, and partially raised on her couch. Pictorial arrangement has been too little consulted here.

No. 182. 'Horses at a Fountain.' GAINSBOROUGH—Earl of Lonsdale, K.G. An upright scene, closed in by trees; two horses, one of them carrying a man, are drinking at a fountain. The scene is dark, rich, and painted with a full and a free brush.

No. 190. 'Head of a Monk.' COLBAUGH—Marquis of Lansdowne, K.G. One of the pictures exhibited as specimens of German painting. The head is enveloped in a white hood, and the eyes directed downwards. There is in this production nothing to lead us to suppose its author occupying a higher position than that of a fourth or fifth-rate grade. It is in execution timid, thin, and ineffective.

No. 191. 'Christ Blessing the Little Children.' Professor HESSE—Philip Henry Howard, Esq., M.P. In the manner of old German and Italian pictures the figures here are backed by gilding. The composition is extremely artificial, and there is great want of character in the figures; in short, the whole work is a tribute to the memory of the old painters of the fifteenth century, and painted in an enthusiastic admiration of them. Such a picture, therefore, cannot be looked upon with the same feelings with which we consider the productions of earlier painters. We are unwilling to regard this as a fair specimen of Hesse: it abounds with fallacies and evidence of misdirected study. It argues that all worth aiming at in painting was done centuries ago—a position which cannot be granted by any reasonable man.

This exhibition, did it consist of the works of Reynolds alone, would be one of the greatest attraction; his works are, however, associated with others of the highest character, many whereof we are compelled to omit. Many of these compositions, as engravings, have been long held in high estimation by the public; and it is gratifying thus to have an opportunity of refreshing a remembrance of such works, at least we feel it so, and also feel that to all well-wishers of British Art the sentiment must be common.

#### JOHN CONSTABLE, R.A.\*

Mr. Leslie has fulfilled a very painful duty, in a very feeling manner. No better monument can be raised to a man's fame than the record of his acts, in his own words; and the illustration of his talents by proofs supplied by his productions. It is true an artist's life can possess but little of *stirring* interest; but the early struggle, and final success, the progress of the mind, the vacillations and energetic course of genius, all the varied incidents that form the light and shade of individual character, create and nourish in his behalf feelings to which the unlearned even are naturally subject, and which the educated refine by association. As the price of this work (we have reason to believe already very scarce,) is such as to place it beyond the reach of many of our readers, we shall endeavour to draw up a general narrative of its contents, premising that it has been kindly and considerably written, blending with all that bears relation to painting such details as are fitted to make the reader acquainted with Constable in the private relations of life. He was born on June 11th, 1776, at East Bergholt, in Suffolk. Golding Constable, his father, inherited a considerable property from his uncle, and had settled there some time prior to his marriage with Miss Ann Watts, a lady who united a sound judgment and much apparent perseverance of character with the feelings of a pure heart. John, her second son, was sent first to school at Lavenham, and from thence removed to Dedham under the care of Dr. Grimwood, where even at this time he betrayed his inclination towards the Fine Arts. During the French lesson a pause would occur, which the master was the first to break—with "Go on, sir, I am not asleep; Oh! now I see you are in your painting room." His father was at first disinclined to his son's choice of a profession: he would have educated him for the

church, but, upon his aversion to the requisite studies, next determined to make him a miller. For about a year he was thus employed, nor was his time lost: he studied nature under every varied aspect, made his mind familiar with her scenery, and educated at once his eye and his imagination. Sir George Beaumont was, at this period, a frequent visitor at Dedham, and, by the assiduous kindness of his mother, Constable was introduced to him, an advantage which he ever appreciated, as it opened sources of pleasure not limited exclusively to Art, but dependant upon the exercise of the highest qualities of the mind. But London was now the point towards which his desires turned: it was there he must test his chance of success, for to a youthful mind the praise or censure of the metropolis is the life or death of Ambition and of Hope. He arrived there in 1795, favoured by Priscilla Wakefield with a letter of introduction to Farington, and became soon after acquainted with "J. T." better known as "Antiquity Smith." He returned again to East Bergholt until 1799, when he resumed the pencil, and in 1800 was admitted a student of the Royal Academy. In his drawings and paintings from the living model he gave early indications of great breadth of light and shade; and this, and a close observance of nature, a desire never to sacrifice truth for artificial effect, may be cited as generally characteristic of his style. "There is room enough," said he, "for a natural painter; the great vice of the day is *bravura*—an attempt to do something beyond the truth." Such was then his code. From this period to 1809 he steadily advanced; the Royal Academy annually received his works, although his style had obtained no marked expression of opinion in its favour. The most interesting episode in his life was the period of his acquaintance with Miss Bicknell, the grand-daughter of Dr. Rhudde, rector of East Bergholt. Brought up together, or at least much associated, they became early attached, but their union was prevented, not because "war, death, or sickness did lay siege to it," but on account of family differences, and the uncertainty of his prospects.

The little we are enabled to glean from this lady's letters is, nevertheless, a rich tribute to the qualities both of her mind and heart—a fervent religious feeling—an unhesitating affection—that calm intrepidity of mind, which meets, subdues, or endures affliction, a strict sense of duty and womanly devotion to its claims; such were her characteristics, such the means at her disposal to promote the happiness of life. Good and evil, prosperity and misfortune, however alternately chequer our lot of life, which resembles rather the fitful radiance of an April day, than the beauty of summer, or the drear waste of winter. In 1814, his mother died; and in 1816 he lost his father, but as he had steadily advanced in life, brighter prospects dawned, affection overcame every other consideration, and he was united to Miss Bicknell on the 2nd of October, 1816. They were married by Archdeacon Fisher, at whose house at Osington they spent their honeymoon, and who had been from the earliest period his most considerate adviser, earnest patron, and steady friend. From this time his career is that solely of the artist. 'The Harvest-field, with Reapers,' 'Wivenhoe Park,' 'A Cottage in a Corn-field,' 'A View in the Stour,' were successively exhibited, annually followed by others, it is hardly requisite to notice, unless we were to submit them, which neither our space nor opportunities allow, to critical review. It is with the artist as the author, when memory revives the form, and the imagination endows with life, and makes every reminiscence once more indistinct with incident; feelings linked with many pleasures, and afflictions quickly throb again as we trace the history of the past; every production, the book, the picture, here possess an increased interest, they become chapters in the History of Genius; evidences we cannot disavow, of its fitfulness, its source and stream: how, first hardly discernible, it struggled within its narrow bank, or rushed onward in the might and majesty of its broad and unchecked career.

In 1820, he settled at Hampstead, from which time, except from occasional ill health, his pursuits were but little changed. His letters to his family and friends, written at intervals of occasional absence from home, exhibit a calm sense and enjoyment of happiness, those dated from Cole Orton, fragmentary as they are, possess particular interest

from the view they present to us of the amiable characteristics of his friend, Sir George Beaumont. "His accomplished host and he agreed generally in their tastes, yet they differed in opinion on some points relating to Art, and their discourse never languished for want of an animated 'No.' Sir George recommended once the colour of an old Cremona fiddle for the prevailing tone of everything, and to this Constable replied by laying an old one on the green lawn before the house. Again Sir George, who seemed to consider the autumnal tints necessary at least to some part of a landscape, said "Do you not find it very difficult to determine where to place your brown tree?" and the answer was, "Not in the least, for I never put such a thing into a picture." In 1824, some of his pictures were exhibited in Paris, where Count Forbain, the Director, gave them, to use his own expression, "two prime places in the principal room." To 1827, every year was marked by the composition of works of varied interest and excellence. 'The Chain Pier at Brighton,' 'Hampstead-Heath,' 'The Corn Field,' and 'The Glebe Farm,' were his principal productions. But the even tenor of his way, the whole current of his life, the past and the future of the mind and feeling, were crushed and withered by the fearful affliction of the succeeding year. Mrs. Constable died on November 23rd, 1828. Nature was never again so beautiful to him: the canvas might reflect the scene, but he could never re-impart its former animation. Affliction for the dead unnerves the powers and withers the genius of the living; enjoyment, pursuit, hope, are henceforth idle sounds; time itself becomes but an indistinct echo of the past, and all that arrests the eye, or is obvious to sense, starts up before us the saddened evidences of the things that were. Friends were around to cheer, Art still allured him in the society amid which his home was nestled, therewith all that could recreate or console; but you cannot supply the loss of one in youth selected as the source of happiness, and in manhood prized as the cause of its enjoyments. On the 10th of February, 1829, he was elected an Academician. That this distinction should not have been conferred on him at a much earlier period is a proof that the progress of an original style of Art in the estimation of artists is very low." Much as he was pleased at the attainment of this honour, he could not help saying "It has been delayed until I am desolate and cannot impart it." Constable worked not for the applause of the living: he could not lead, he would not follow opinion when he laboured; it was for reputation that should hallow the memory of the dead. Fearful and embittered were the few events which gathered in darkness around the close of his career. Lawrence, Jackson, Ward, Fisher, the younger Dunthorne, fell around him; in Art there was less and less resource, as he daily felt the honours he had struggled to win he could not enjoy, and dared not now expect. On the 30th of March, 1837, he returned home from a charitable errand connected with the Artists' Benevolent Fund. He awoke in the night in great pain and called for the assistance of his son: it was too late, within half an hour his life was extinct.

"Eheu! quam tenui e filo pendet  
Quidquid in vita maxime ardet."

Of Mr. Constable's character in private life his biography is sufficiently indicative. His thoughts were original, his manners simple and unaffected, he had as little conventionalism in address as in Art; he was unrestrainedly amiable and really refined. In satire he was rather humorous than severe: it seemed rather the result of a sharp perception of the ridiculous than the irony of a cutting spirit. Satire is besides, in general, a defensive weapon, and hurtful only to the silly sensitiveness of restless vanity. In charity and demeanour to the humble classes he was an example to all; as his spirit was released from earth it was heralded by an act of good. His lectures afford no great opportunities of estimating his literary powers; they are sound in criticism, and correct in details, but as compositions tame. We earnestly recommended the purchase of this book: it is profusely illustrated with engravings by David Lucas, and printed with the care and taste which distinguish the publications of Mr. Carpenter.

\* Memoirs of the life of John Constable, Esq., R.A., composed chiefly of his letters, By C. R. Leslie, Esq., R.A. London: James Carpenter, Old Bond-street, 4to. 1842.



## INSTITUTE OF THE FINE ARTS.

A NUMEROUS, professional and otherwise, meeting, for the purpose of establishing an association to be called the "Institute of Fine Arts," took place on Saturday, June 3, at the Freemasons' Tavern, Great Queen-street, Lincoln's Inn-fields. Amongst the company assembled were several liberal supporters of the Fine Arts.

Mr. Wyse, M.P., who, shortly after eight o'clock, was called on to preside, was surrounded by a large number of gentlemen of reputation and talent, among whom were Mr. A. Clint, Mr. G. R. Ward, Mr. Hurlstone, Mr. A. Aglio, Mr. E. W. Wyon, Mr. E. Duncan, Mr. Davis, &c. Mr. Wyon, as provisional secretary, proceeded to read to the meeting the conditions upon which it was proposed to found the institute, the object of which was to facilitate the intercourse of members of the profession; to cultivate a pure taste, and a full and just appreciation of the importance of Art, to prevent the encroachment of influences injurious to it; to take cognizance of scientific questions connected with it; and to be a medium through which the opinions of the profession may be expressed. It was proposed to form a library and reading room; to collect works of Art, and all things which might afford the artist increased facility in his studies; to appoint stated times for hearing original papers; for the inspection of works of Art and antiquities; and to communicate generally on matters of importance to Art, science, and literature. It was hoped by the formation of the institute, entirely unconnected with any exhibition or school of instruction in Art, to bring their professional brethren together, and thus, by enlarging their communication one with the other, giving and receiving that information which mutual intercourse alone can procure, and which in every station of life was one of the greatest means of improvement. The committee also recommended that the institute be founded on the principle of strict neutrality, and laid down a code of laws for its general government.

Mr. Hurlstone, in moving that the foregoing propositions constitute the basis for the formation of the institute, observed that the distinction between it and all other existing societies connected with the Fine Arts, was, that they had a tendency to separate into sects or different cliques the various branches of that elevated profession, whilst this institute was to express the feelings of the whole body, being divested of those partial and peculiar interests which must always be attached to associations having a particular exhibition connected with it. It was not a rival to any existing society, but it would exercise a certain degree of influence over the whole.

Mr. Davis seconded the resolution, which, on being put from the chair, was carried unanimously.

The Chairman said it was with extreme pride and pleasure that he found the few hints and suggestions he had thrown out at a meeting held by the artists of the metropolis during the latter part of the past year had resulted in the formation of so splendid an institution as that now, he might say, established. He took the liberty on that occasion of expressing his general impression on the state of Art in this country. The hon. gentleman further urged upon the institute the propriety of establishing a periodical for the advancement of Art and science exclusively, and concluded amidst loud cheering to offer his earnest and zealous co-operation in its support.

The names of upwards of one hundred gentlemen who had enrolled themselves members of the institute were then read over, and eighteen gentlemen were selected on a ballot to act as a council.

The other officers were then appointed, and a vote of thanks having been passed to Mr. E. W. Wyon and the committee of gentlemen who had mainly contributed to the formation of the institute, a similar compliment was paid to the chairman, and the meeting separated at a late hour.

[We have already alluded to a proposal to establish an association, to be called an Institute. If, when embodied, it advance the end proposed—that of promoting union among artists—it will effect an object whence much good may result.]

## THE ASCOT RACE PRIZES.

SIR,—As such matters have lately become connected with the Fine Arts, allow me to make your excellent periodical a vehicle for a few remarks on the Ascot Race Prizes.

The offering of a beautiful work of Art as a prize in this our national sport, must be productive of beneficial effects. It were even desirable that every stake for which horses start should be of this nature. It would remove the stain of greediness for money from our wealthy and noble sportsmen; it would create a field for the exertions of genius; and it would humanize an amusement, which, in the eyes of sensible and reflecting men, at present bears a very doubtful character. Racing, if carried on only upon patriotic principles, would be confined to the rich and the disinterested, to men who would vastly prefer seeing, in their halls, splendid works of Art, commemorative of their success in improving the breed of that noble animal, the horse, to the acquirement of money stakes, of which they do not stand in need. Our connecting money with our pleasurable pursuits, to the extent we do, degrades us in the eyes of the civilized world; and, as we excel all nations in this particular sport, it is greatly to be feared that our example will be dangerously contagious; indeed the present racing mania à l'Anglaise, in France, shows that it has already made some progress. Greatly admiring the horse, approving of our efforts to ameliorate his race, and, at the same time, honestly admitting I enjoy the excitement of the course, I hail this introduction of Art into its prizes with great pleasure.

I understand that the next great Doncaster Cup is to be an equestrian statue of the Duke of Wellington; and when I add that the finished work is to issue from the house of Mortimer and Hunt, and that the model is undertaken by our very first sculptor, I have reason to expect that it will be worthy of the aspirations of every noble sportsman.

But to the subject of my letter. To begin with the plateau, as executed by Edmund Cotterill, I cannot but consider it a failure. It is very beautiful, but not worthy of him who modelled the 'Hunting Party of Queen Elizabeth.' Edmund Cotterill has so much genius, and at the same time excels so greatly in the horse, that I wonder he should ever put forth a production that requires the reading of a long extract from a poem to make itself understood. A fine picture, a fine statue, or a beautiful piece of chasing, tells its own story; and when it does not, it humbles itself willingly before the art of poetry, and acknowledges its incapacity. To confine myself to a modern production; if you contemplate the 'Eve' of Baily, you require no inscription; he must be dull to the beauties and associations of Art, who does not at once perceive, that that splendid and magnificent specimen of female beauty is no Venus, no Musidora, but the mother of mankind—there is no character in either poetry or history to whom that grand yet lovely form could belong but to Eve. Were she standing, you feel that she would be as God made her, the perfection of his work, the female paragon of creation. And further, when we look at the face belonging to this noble woman, there is another story told—with all the beauty it has all the softer graces of the sex, and we contemplate with delight the source of all that is endearing, loveable, and heart-soothing in her daughters; the complacency even with which she surveys the reflection of her own beauty, has nothing of vanity or triumph; no other being was yet created or born to rival her; and her gaze is one of pure, unmixed admiration of God's most lovely work; no one can mistake Baily's 'Eve.'

But Mr. Cotterill's story is not only badly chosen, but, with all my admiration for him, he must excuse me if I think it is not well told. The stupid wonder of the peasant and the lamplishness of the ox, are, if the latter be quite requisite

to create the contrast between it and the Pegasus, pretty well expressed; but the two principal figures do not even relate the fact. The Apollo should be mounted; he is said to restore fire and animation to the winged horse; he is actually restraining him, and that powerfully. The hind feet of Pegasus should be still upon the earth, and his wings expanded; Apollo's left hand should be shaking a slack rein; he should lean a little forward, the visible leg pressed a little backward, urging, to the side of the horse; and, while his right hand points upwards, he should look with an air of triumph on the eld-compeller below; if the upper space would require filling, Mount Parnassus, with its fountain, or other classical objects, would, I am sure, present themselves in crowds to the good taste of Mr. Cotterill. Besides this, Apollo is, in youthfulness of appearance and effeminacy, a Gaaymede rather than an Apollo, and would not be recognised were it not for the badly placed lyre. The restraining of the horse produces a painful effect upon the carriage of the head, and it wears the appearance of checked rage rather than of poetic fire. It is always dangerous, likewise, to show an animal essentially formed for one element exerting itself in another not natural to it; the best painter or sculptor, in my humble opinion, can make nothing of a flying man or woman, or a flying horse; the aptness, the fitness is violated, and nature will not allow of such freaks. An eagle or a condor does not paw the air; when the first upward spring is taken, the legs are put as much out of the way as possible, and so, if such things were, should be the legs of a winged horse; his wings are his legitimate means of progressing, and to make a fulcrum of the palpable air for four palpable and small hoofs is ridiculous, and thus destroys the truthfulness, which is the excellence of poetry and art. Rich as the history of the real horse is in fine poetical situations, I wonder, greatly wonder, that the possessor of such talent and high genius as Edmund Cotterill should have thought of wandering into the regions of German poetry for a subject to grace the hall of an English sportsman. But though Homer nodded sometimes, he only required to be aroused.

The stag and hounds are beautiful, and yet not so without reservation. The distress of the stag, the engerness of the dogs, particularly the foremost, are well expressed; the upward inclination of the stag's head and the consequent indentation of the neck, denote exhaustion and terror of its tormentors admirably; but why did the artist confine his display of energy to the forequarters of the animals? This is reversing the order of nature; all animal exertion springs from the loins, the fulcrum of the machine. Both the stag and the last dog are absolutely walking with their hind legs. When I first saw an engraving of it, I said it reminded me of the story of Garrick and Le Kain pretending to be drunk as they rode through a village. Whilst enjoying their laugh when the joke was over, "Did I not perform well?" said Le Kain. "No," said Garrick, "your legs were not drunk." So, there is no sign of exertion for life or death in the hind legs of these animals. I cannot be told that the positions are necessary for preserving the centre of gravity: a good artist can always overcome that difficulty. I should say that the dogs are hardly stag-hounds, and that the hair hanging beneath the neck of the stag was not quite natural; but these scarcely amount to an objection. With the slight exceptions I have mentioned, it is a beautiful and spirited work of Art.

The gem of the Ascot prizes I consider to be the Herne's Oak and group of deer—it is beautiful, quiet, tasteful, truthful, and perfect, which any one may prove by walking or riding through Windsor Park, where he will see twenty such groups in an hour. It is one of those neatly unobtrusive, pretty things, that strikes the observer at once. It has no lofty pretensions, but it is what it is meant to be. Whether its pure taste is not destroyed by the introduction of the branches,

nozzles, and lights, I cannot pronounce; were it mine I would not try the experiment. To give works of Art all their effect, and preserve all their chasteness, their association and fitness should never be violated in the smallest degree.

We have thus begun to connect even our outdoor and manly pleasures with the Arts; may the attempt prosper. The people to whom we look back for all that is intellectual and beautiful did not separate them; their paintings were exhibited at their public games, and their best poets exerted their talents to record the triumphs of the victors. Their coarse copyists, the Romans, have left us one monument of their sports, which speaks volumes of the brutality of the taste of a nation which arose upon an ocean of blood, and could only enjoy amusements in which its stream was shed. When I read of the wholesale slaughter of the arena, I am disgusted; but when I turn to the 'Dying Gladiator,' I am heartick. He was no common artist that executed that statue. Its effect is like that so admirably described by Sterne, when he prefers depicting the sufferings of a solitary captive, to attempting to describe those of millions. The entire history of the Roman people is suggested by that statue.

I scarcely know any field of Art so abounding in fine subjects as this of which my letter treats. The chariot-races of Homer, or even the beautifully described one of Télémaque, were admirable and appropriate ornaments for the circle of a splendid vase. But, above all, I should like to see the Arts employed upon Dibdin's "High Mettled Racer." The principal compartment should be the scene of triumph, when "The high mettled racer is in for the plate," while the various stages of the hunting-field, the post-chaise, and "the last scene of all, that ends this sad eventful history," the death in the sand-cart, would go beautifully round some magnificent vase, conveying a moral and infusing a sentiment. Could not the portraits of the most celebrated horses be likewise conveyed in this way? I could fancy a noble figure of Eclipse, standing beneath a fine tree, being a subject worthy of any artist. The fortunate sportsman who would obtain it, would have the model of a perfect race-horse before him. His proportions are all traditionally handed down to us—his light neck, beautiful head, finely-sloping shoulder, deep bricket, wonderfully powerful loins, extraordinary hocks, and, above all, as a distinguishing characteristic, his withers standing in a line considerably below his wide hips and loins—these would point out Eclipse—and he would be the Apollo Belvidere of horses. If my remarks should meet with the approbation of any of your artistic readers, I should be most happy to furnish them with a few of the subjects for this portion of Art that abound in my memory; but I will not further intrude on your valuable columns at present.

Yours, &amp;c.

W. R.

## ART IN CONTINENTAL STATES.

**GERMANY.**—*The Hermann Monument.*—The most colossal statue of modern times is that of San Carlo Borromeo, at Arona; but that stupendous figure will now be, if not quite rivalled in dimensions, surpassed as a work of Art, by the one of the ancient German hero, Hermann or Arminius, about to be erected on the summit of an eminence in the forest of Tentoburg, near Detmold, in Westphalia. The pedestal, which was commenced in September 1841, is itself an architectural mass of considerable magnitude, of circular form, presenting somewhat of the appearance or supposed character of an ancient Saxon or Druidical monument, with massive polygonal pillars and intersecting arches, and covered by a solid dome-shaped block, serving as the immediate pedestal on which the figure will be placed. This last, which is now in course of being executed in bronze, by the sculptor Joseph Ernest von Bandel, will be 42 feet high, or including the sword which the warrior holds raised in his right hand, about twenty feet more; and as the height of the pedestal, measured from the ground to the feet of the statue, is 96

feet, the entire height of the monument will be not less than 140 feet, not reckoning the extreme point; therefore the work itself will altogether exceed in size that at Arona above mentioned. Considered merely by itself, the height alone is nothing very extraordinary, since it does not very much exceed that of the Duke of York's Column, and will be less than that of the Nelson one and its statue in Trafalgar-square; but when we compare this German monument with those in respect to bulk, the difference becomes immense, for the shaft of either of those columns would not be disproportionately too tall for a spear in the hand of Bandel's Arminius.

The project of this national monument is said to have been first started by Bandel himself; and a committee was formed, and a subscription entered into at the beginning of 1838, on the 9th of July in which year was laid the first stone of the pedestal or architectural portion of this gigantic work.

**THE STATE OF THE ARTS AT BERLIN.**—Some years ago the city of Munich held without dispute the first rank with respect to the Arts; but since Frederick William IV. has ascended the throne of Prussia, a noble emulation has been established between that king and his brother-in-law. The Prussian monarch undoubtedly intends to place Berlin in the same position as Weimar formerly held, that of being the intellectual centre of entire Germany. Not only does he assemble around him the most celebrated learned men, the most clever artists, but he furnishes them with the means and opportunities of bringing themselves forward. Thus a total change has taken place in the capital city of Prussia since the commencement of the reign of the present king; everywhere we see new and magnificent buildings, monuments are lavishly erected in the city, and the uncultivated and barren environs are now transformed into noble parks and gardens. In contemplating the projected improvements—a canal, which will alone cost several millions, another museum, a new church, a new library—we are almost tempted to doubt the possibility of these projects being carried into effect; but so many enterprises, so rapidly completed, lead us to believe that the king will never shrink from any sacrifice to realise these noble designs. We have, during some years, assisted in the foundation of a new gallery for pictures: its site is behind the old museum, and it is already in a very advanced state; it will contain magnificent apartments, but the exterior is somewhat deficient. The front is concealed by a kind of wharf, where vessels are loaded and unloaded. The opposite side is to be joined to the old museum by an arched gallery, which will at once disfigure both buildings. In all probability the decorations of the new museum will be confided to Cornelius, who, unfortunately, has been prevented working, during his residence at Berlin, by an obstinate affection of the eyes. He has, therefore, contented himself with assisting young artists by his counsels, and superintending the progress of his pupil, Hermann, who has been appointed to ornament the old museum.

The new gallery will not long remain empty, as the collections of works of Art are considerably increasing. Professor Waagen made a stay of 14 months in Italy to collect some pictures, which have recently arrived at Berlin. Among these paintings we notice a portrait of the Admiral Maura, bearing date 1557, and two little subjects by Titian; an allegorical picture by Giorgione, representing 'War and Peace,' and a complete series of large subjects by Paul Veronese. These last pictures decorated the banquetting-hall of the Exchange which the Germans formerly possessed at Venice. The four principal are—'Jupiter giving to Germany the Empire of the World'; 'Time the Conqueror of Idolatry, confirming the Triumph of Religion'; 'Mars and Minerva considered as symbolical of the Bravery and Warlike Spirit of the Germans'; 'Apollo and Juno honouring the Fine Arts of Germany.' We are rejoiced to see in a German collection, pictures which possess an importance and value peculiar to Germany.

By Tintoretto we have two religious subjects, and a picture which rivalled those of Veronese to add to the beauty of the banquetting-hall—'Diana surrounded by the Hours commencing her course in the Heavens.' M. Waagen has succeeded in accomplishing the safe removal, on new canvasses, of six frescoes, painted by Bernardino Luini in the years 1521 and 1522, in the convent of Santa Corona, at Milan. A picture by Sebastian

del Piombo also merits particular notice. It had been ordered by a cardinal of the Neapolitan family of the Princes of Gesso, Dukes of Cellimare. It represents the dead Christ, Joseph of Arimathea, and the Magdalen; the figures are half length, of colossal size, and appear to have been executed from a design of Michael Angelo.

M. Waagen has also brought over several Spanish pictures: a portrait of the Cardinal Prince Ferdinand, brother of Philip IV., by Velasquez; a portrait of a female, and a Magdalen, by Murillo. This work is in the last manner of the master, and brings to our memory the time when he was inspired by the works of Guido Reni.

The collection of M. Waagen is also rich in sculpture. Venice, which for so long a time kept up a close and frequent intercourse with the East, has furnished some remarkable specimens belonging to the Greek school; among others, a 'Scene of Bacchanalian Inspiration,' a bas-relief serving as a supporter to a tripod. Also the 'Victory,' a celebrated statue in bronze gilded, four feet high, and, as the inscription indicates, of about the time of Marcus Aurelius. These antiquities, notwithstanding their merits, are inferior to a group by Antonio Begarrelli, of Modena—'Christ on the Cross surrounded by Angels.' It is well known that this sculptor had a great ascendancy over the mind of Correggio; and indeed the statues now under notice possess that delicacy of form, that graceful suavity, which distinguish the works of the Modenese painter.

An accident prevents a proper appreciation of all the riches acquired by the travels of M. Waagen. A vessel bearing a great part of these treasures narrowly escaped shipwreck, and will not arrive for some time at Berlin.

The museum has just been enriched with the cabinet of the celebrated architect Kempfers, which contained pictures from the German, Italian, and Flemish schools. Another journey is in contemplation, to be undertaken by a clever artist, for the purpose of increasing these treasures, and of making the gallery at Berlin one of the most considerable in Europe.

In the meantime Frederick William does not neglect the living artists; he has commanded the Professor Begas, the best colourist in Berlin, to complete a set of portraits of the most celebrated characters of Prussia. It is not yet known where they will be placed, but it is thought that the King has contemplated the plan of a Walhalla, destined to immortalize the heroes, the learned men, and the artists of Prussia.

The recent exhibition of the pictures of Belgian painters has divided the artists of Berlin into two classes—one party loudly praising Billoe and Gallait, the other refusing them any kind of merit. But even the dissatisfied agree that, although the Belgian masters fail in grandeur, they are remarkable for the finish of their execution. Gallait seems to take Paul Delaroche for his model, and his picture of the 'Abdication of Charles V.' has not that severity so necessary to a grand historical composition. These pictures are removed from Berlin to Munich, whence they are to be sent to Vienna. The Belgian school anticipated that this would be a triumphal march; but, if it has gained many partisans, on the other hand it has met with many opponents. In general, there is considerable movement beyond the Rhine. The school of Düsseldorf is attacked by the Belgian masters, joined by some young painters from the north of Germany; Munich is at war with Berlin, particularly since Cornelius has established himself in the capital of Prussia. The Academy of Painting at Frankfort-on-the-Maine has been a prey to an intestine war respecting a picture of Lessing. This city formerly possessed three historical pictures of this master; but, as soon as a proposition was made to purchase a fourth, a violent opposition arose, at the head of which was the director, Philip Veit. The subject of this picture was taken from the history of John Hus, and gave great offence to the Catholics. After many long debates it has been determined to purchase this work, consequently M. Veit has deemed it right to send in his resignation. It is said that he has united himself with M. Steinle, and that the two intend forming a new school, which, in rivalry with the academy, will labour to propagate the ideas of Overbeck. The artists of Munich and Middle Germany will become partisans of Veit, those of Berlin and Southern Germany will league them-



selves with the Academy of Frankfort; and these dissensions are so much more serious as they are inimical to religion.

FRANCE.—M. L'Ami de Nozan, who for several years has devoted his time at Toulouse to painting on glass, has just completed the windows of the choir of the cathedral of Agen. The legendary style adopted for each window brings to remembrance the principal circumstances in the lives of the several saints who have been the patrons of this church, and harmonises perfectly with this part of the architecture of the cathedral (the tenth century). It is a source of regret that the inadequacy of the funds appropriated will not permit the undertaking of the windows of the nave, as the ensemble of this ancient cathedral, the restoration of which has been performed with so much science and taste by M. Bourières the architect, would thus be complete. The municipal council of the city of Paris has just voted the funds necessary for the execution of the pediment of Saint Vincent de Paule, and of six large figures destined for the decoration of the façade of this church. The figures of the pediment, fourteen in number, will be like those of the Parthenon. This important work is confided to M. Nanteuil: the artists to be engaged for the statues are not yet appointed. All the windows of this monument are in course of execution.

The Council of the Royal Academy at Antwerp has decided on the restoration of the pictures of its rich museum; and the administration of the town has strongly approved this decision. The care of this important undertaking has been confided to M. Paul Kiewertz, who is to commence his delicate work by lining two pictures of Vandyke.

In the church of the Sablon at Brussels, the tumular stone has just been placed, consecrated to the great lyric poet, J. B. Rousseau, who died at the village of La Genête, two leagues from Hal. It bears this inscription:—"Here were deposited, on the 19th of December, 1842, by command of his Majesty Leopold I., King of the Belgians, the mortal remains of the poet J. B. Rousseau; born at Paris the 6th of April, 1670; died in exile at Brussels on the 17th of March, 1741."

A monument has just been erected in the church of the Invalides, to the memory of the illustrious Marshal Monecy, the deceased governor. This monument, placed upon the pillar the last but one upon the left on entering into the church, and by the side of that of Marshal Jourdan, is executed entirely in white marble.

There has been just discovered at the foot of Saint Germain des Prés, a small monument which reflects great honour on our ornamental artists; it is an admirable niche enriched with Gothic sculpture of the best taste. In this niche the statue of the 'Virgin and Child' has been placed. This charming little monument is protected by an elegant grating.

Antiquities.—A very fine mosaic pavement having been discovered in the neighbourhood of Constantine, on the left bank of the Rhummel, in June 1842, a drawing of it was made by Captain Delamare, of the artillery service, and member of the Scientific Commission in Algeria, and transmitted to the French Government. In consequence of this, M. Delamare has received instructions to undertake the removal of the mosaic, for the purpose of its being sent over to Paris, and placed either in the museum there, or that of Versailles. Notwithstanding the very great difficulty attending it, the first operation, that of extracting the pavement from the ground, has been successfully accomplished, according to a process recommended by M. Lebas, the architect, and member of the French Institute; wherefore there is every reason to hope that its ultimate removal and transport to Paris will be effected with perfect safety.

The entire dimensions of this mosaic are 7-14 metres by 8-36, or rather more than 23 by 26 feet English; and the principal compartment or "picture" itself is about 6½ by 9½ feet. The subject of this last is 'Neptune and Amphitrite,' two figures of the size of life, which are seen directly in front, standing in a car, drawn by four sea-horses. These are attended by two winged boys, or genii, who support a scroll-like drapery over their heads. The lower part of the picture is filled up with marine genii, some of them sailing in barks, others riding on fish and sea-monsters. The whole is of admirable execution and in excellent preservation, except

cept that the *tesse* forming Amphitrite's bracelets, and some other ornaments of her dress, have been picked out, whence, it is to be presumed, that they were either of gold or precious stones.

NICOLAS-POUSSIN.—Much has been written respecting Poussin, and for a long time all terms of admiration have been exhausted to express all the qualities of his talent. That which distinguishes this artist among the great painters—the noble and delicate selection of his subjects, the beautiful arrangements of his compositions, the correctness of his drawing, the elevation of his style, the justice and depth of his expression—in fact, that knowledge of costume, that fertility of invention, that richness of accessory, and, above all, that happy union of reason and taste, of philosophy and art—all these gifts of nature and study, which form for Poussin a particular character and an original physiognomy, have been recognised and celebrated, and, what is of still greater value, have been appreciated and felt by those numerous generations of artists who have formed their own styles from his works, and who have felt themselves inspired by his chefs-d'œuvres.

There is no artist whose works have been more frequently engraved, which is equivalent to saying that no artist has been more praised than Poussin, if it be true that the engraving from a picture which preserves it for every age, and reproduces it in all hands, be the best eulogium that can be paid. In this manner has the art of engraving rendered to Poussin what he merited, and the painter of the 'Testament of Eudamidas' still lives, and will eternally live, in so many engravings of his work, which have spread its fame everywhere, even when the picture itself shall be lost.

After so much homage as the pen and the graver—those two grand organs of public opinion—have paid to the genius of Poussin, it would be superfluous to recommence those praises rendered by every one; and certainly it is not desirable to laud, before artists, a painter with whose works they are so well acquainted. But there is in the life of Poussin, and in the history of his talent, features which require some thought—examples which may be useful; and it is, besides, so fine a thing in this life, in which the man and the artist blend so well—in a conviction so strong—in a firmness so calm, and in a dignity so modest, that there is no picture, even of Poussin, which can offer so noble a spectacle. In the history of Art, among the ancients and the moderns, we find the names of many artists who were obliged to contend with obstacles in every shape; there is no one who has had to suffer more than Poussin from the rigours of fortune and from the injustice of men, or who has more completely triumphed by the firmness of his character and the power of his talent. Born in a little provincial town, of poor but honest parents, who were desirous that he should study Latin for the purpose of becoming a lawyer, he showed himself an artist by scribbling drawings in his school-books. But it was not sufficient that, thus decidedly showing the bent of his genius, his parents should relinquish their favourite project; it was necessary to find him a master; and he under whose care fate had placed him was only able to teach him that which is at all times the most easy to learn—the mechanical part of his art. With this single resource, but also guided by the instinct of his talent, Poussin, scarcely 19 years of age, determined, secretly, to quit his country and his family, to seek, in Paris, that which he needed—good instruction, and also, what is the dream of every mind at that age—glory. On his road, without friends, without money, this great man painted humble interiors to procure for himself his daily bread, and, perhaps, in some nook in Normandy there may exist more than one of these paintings, by that hand which has produced the 'Seven Sacraments.'

On his arrival at Paris, Poussin did not find there the masters he desired, and consequently was too happy to quit their school almost as soon as he had entered it, for they could only show him their defects, and he was already too advanced to satisfy himself with their best qualities. A young gentleman of Poitou, strongly interested in him, on seeing him travel for work as others hasten after fortune, prevailed on him to accompany him to his country seat, promising him he should paint his château. But the mother of this gentleman required of Poussin nothing but domestic services instead of historical paintings, therefore, under the

necessity of leaving this establishment, he was obliged to have recourse to his pencil to defray the necessary expenses of his journey on foot to Paris. It is said that at this period, and during this long and painful journey, he painted bacchanals in the castle of Chiverny, and religious pictures for the monks of Blois, productions of youth and of adversity, still more valuable from this double title; but, unhappily, these have been lost for many years, whereas they ought to have been preserved as examples to modest talent, which still doubts or despairs of ever rising above mediocrity.

It is said also, but without sufficient proof, that there existed at the castle of Clisson some landscapes by Poussin, which he must have executed at that period, when he was walking through the provinces on his way to Paris. The events, as well as the works of this part of the life of Poussin, are covered with an impenetrable obscurity; and all that is known with certainty is, that on his arrival in Paris, wearied and overcome by fatigue and anxiety, without the necessities of life, he became dangerously ill, and did not recover his health until after having breathed for some time his native air under his paternal roof. Returning once again to Paris, with the same intention of perfecting himself in the art of painting, he was soon convinced that the means for this purpose then failed him, and that Italy alone could furnish him with masters or models. He then set out for Italy, and went as far as Florence; but he could go no further, undoubtedly because that resource which had availed him up to this time—that of selling in the various towns through which he passed little pictures in water-colours—was no longer of any use to him in that country. A second time he set out for Italy, but again he could get no further than Lyons, where his fortune was put to a new trial. An illness, which prevented the employment of his talent, exhausted his slender means. Scarcely convalescent, and reduced to absolute want, he met with a merchant who advanced him a small sum to enable him to return to Paris, and who consented to be paid in pictures; in this way he recovered his liberty and returned to Paris.

He was nearly thirty years of age, and had lost eleven in combating with all the miseries of life, when an unexpected circumstance at once brought his talent forward. In 1625 the Jesuits celebrated the canonization of Ignatius Loyola and that of François Xavier, and they desired on that occasion to exhibit, in a series of pictures, the principal miracles of their patron saints. A competition, to which all the celebrated Parisian painters were called, was proposed, and Poussin produced six grand compositions in water-colours executed in as many days; thanks to the facility which he had acquired in painting by this method. These pictures, in which elegance of design was joined with nobleness of thought and grandeur of conception, in spite of the defects of so rapid an execution, excited as much admiration as surprise. From that period Poussin became celebrated in Paris, and consequently he had many rivals—many who were jealous and envious, without having yet secured to himself a friend. This is not, however, quite true. A celebrated foreigner being then in Paris, the poet Marini, was so struck with the talent displayed in these compositions of Poussin, that he evinced towards him much kindness, admitted him to an intimacy, and gave him apartments in his house; this was, then, the first advantage that Poussin derived from fortune and from himself. Marini was an imaginative and a learned man, very familiar with the ancients, and full of wit and brilliancy in conversation; he inspired Poussin with a taste for poetry, initiated him in the study of mythology, and prevailed on him to do, under his inspection, the drawings which were to grace the edition of Marini's poem, "Adonis," at the same time when he was reading to him the Greek and Italian poets in an unprepared translation.

It was during his residence with Marini, who happily threw more taste in his readings than in his poems, that Poussin completed, at an age when everything is turned to profit, his literary education, and that he conceived for antiquity, with a poetical eye, that penchant which afterwards was a distinguishing feature of his talent. This artist, who was indebted to none of the painters of his own country, received then ideas, instruction, and inspirations of much more value than had lessons in painting; and Marini, too much lauded in those times, but now scarcely read, con-

tributed more than any one to form a great painter; this is, perhaps, the only merit which will descend to him with posterity, and for which France will have the greatest cause to rejoice. In the meantime Poussin had not renounced his project of travelling to Italy, and his conversations with Marini only served to strengthen his resolution. When this poet, recalled to Rome by the exaltation of Urbino VIII. to the papal see, proposed to Poussin to be his companion, this must have been a great temptation. But Poussin was always too much the slave of his duty to remain master of his own destiny. He had received from the corporation of the Goldsmiths an order for a picture, 'The Death of the Virgin'; consequently he suffered his protector to depart without him, and did not commence his journey to Rome until after the completion of this picture.

Poussin was thirty years of age when he attained the summit of all his wishes, in short, when he arrived at Rome; but even then all his trials were not terminated. It is generally imagined that from the time of his taking up his residence in Rome fortune ceased to persecute him; this is, however, an error caused by an entire ignorance of the manner in which he employed the first years of his abode in this metropolis of the Arts; where the revolutions of taste have made scarcely a less number of illustrious victims than the political changes; where genius, only a century before, was adored in Raffaele, but also persecuted in Domenichino. At the outset, the friend, the guide, the protector upon whom Poussin had relied, on his arrival at Rome, was quite unmindful of his promises. Marini, who had not met with, from Pope Urbino VIII. those sentiments he expected to find from the friend of his childhood, Barberini, and who obtained at Rome, as an expiation of his political offences, simply the permission of performing a public penance by publishing his poem of "The Massacre of the Innocents,"—Marini, discouraged, old and infirm, had retired to Naples, where he died the following year. Before his departure he wished to render a last service to his friend by presenting him to the Cardinal Barberini, nephew of the Pope, and history has preserved the expressions employed by him to recommend Poussin to this Prince of the Church—"You will see a young man possessing the ardour of a devil." This expresses the promptitude, it may almost be said the impetuosity of execution that Poussin owed to his early labours, and which, after having been for him a necessity and a resource in his days of adversity, continued in his prosperity a custom and a peculiar property of his talent. The expression of Marini does not less happily illustrate the character of an artist whom we are accustomed to regard, at the distance of two centuries, through the imposing calm of his compositions, so grave, no noble, so regular, but who, then at variance with fortune, was obliged to employ so much activity, so much energy, and so much courage to place him in the high position he afterwards held.

These resources of his will and of his talent were not less necessary to him in Rome than they had been in Paris. To the retirement of Marini, his sole patron, soon succeeded the departure of his only protector, Cardinal Barberini, for his legation to the court of Spain. Thus alone, without a name, without friends in this great city, which became, for him, a vast solitude, Poussin, for a long period, had to struggle with obstacles of every description; and here it must be regretted that nothing is known of the particularities of that part of his life, so severe so laborious, and made up of privations and studies.

Poussin established himself in Rome to study the antique; and this city, which was then, and always will be, in spite of time and of the animosities of mankind, the most magnificent of all the museums, could scarcely suffice for that thirst after instruction which was with him the first object of all his desires. The credit of Barberini only gave him the *entrée* to one house, which was a museum. Chance, which has sometimes its instinct, and misfortune, which has sometimes also its providence, had associated him with the Sculptor François Duquenois, poor and obscure as himself. These two men, drawn together by adversity as well as sympathy, united in one common lot their studies and their labours, their privations and their hopes; and in this union, in which Art had its share with affection, the painter became almost a sculptor, after the example of his friend, at the

School of the Antique. It is, indeed, at this period, that Poussin copied 'La Noce Aldobrandine,' which constituted for him the effect of an ancient bas-relief; and at this time also he copied a picture by Titian, found at the Villa Ludovisi. About this period, also, he executed, in small size, an immense number of copies of antique statues, such as the 'Cleopatra of the Vatican,' now in the possession of M. Duchêne; and this is without doubt the manner in which he formed that system of composition which leans so much to the order of the bas-relief; and from this no doubt arises the power which Poussin possesses over almost every other painter of giving the best idea of antique painting. It is well known that, during his long residence of 40 years in Rome, Poussin never passed a single day without making some study from the monuments in that city. Architecture and statuary, antique ruins and modern edifices, the town and the country, places and men, Art and nature, and everything in this admirable city which gives rise to thought and writing, reflection and design, the artist and the philosopher, was for him constantly an object of study and enjoyment. He continued even to an advanced age to take pleasure in deriving information from this great school; and a contemporary, on this subject, thus writes: "I have frequently," says Vignoul de Marville, who had known him during the last years of his life, "I have often admired his ardent passion for his Art, although very old. I constantly saw him in the midst of the ruins of ancient Rome, in the country or on the shores of the Tiber, sketching a landscape which pleased him; and I have frequently met him bringing home stones and flowers to copy from nature. I one day asked him how he had arrived at that degree of perfection which had assigned him so high a rank among the painters of Italy. He replied, 'By neglecting nothing.'"

#### ART IN THE PROVINCES.

ROYAL HIBERNIAN ACADEMY, SEVENTEENTH EXHIBITION.—In noticing the exhibition of this institution for the present year, we have a pleasing task to discharge. If there be, as in every such exhibition there must be, some works deserving censure, we are happy to say their number here is small; while, on the other hand, those deserving warm approval are so numerous as to afford a most cheering proof of the progress which the Fine Arts are making in the sister kingdom. This is by far the best exhibition the academy has seen for many years—the best, perhaps, since its foundation. There are few very striking pictures; but what is the strongest proof of general improvement in the Arts, the works exhibited are almost uniformly good. And what renders this a higher praise is, that the collection is far more numerous than in any preceding year. We remember three or four years ago, the number of exhibitions hardly half filled the walls of the ordinary exhibition rooms; but this year, not only are two rooms completely filled, but the walls of the gallery of the room ordinarily appropriated to sculpture are also covered—indeed it has been found necessary to fill every available space, in some instances even almost to crowding. This very great and very sensible advance is chiefly attributed to the patriotic exertions of the Royal Irish Art-Union. By ensuring a certain market for almost every work of merit, it has at length freed Irish artists from the necessity of leaving their country from want of support, and their country from the disgrace of being unable to support them. Besides the generally improved character of the exhibition, there are other circumstances which distinguish this from previous exhibitions. The most obvious to a visitor of the Royal Academy, and our other London exhibitions is, the appearance of many old acquaintances—we mean among the artists, not the pictures—and these not second-rate, the undervalued or neglected, who might be supposed to seek in a provincial exhibition a prominence which they could not hope for among the mass of genius which the wealth of the great metropolis attracts, but some of the foremost and most esteemed, whose works are even classed among the very first rank. Thus we find pictures from Creswick, McClise, Uwins, Rothwell, David Roberts, and others—*quos peracribere longum*. We regret we cannot say that the collection of statuary has made equal advances. It has improved from former years; but not commensurately with the sister Art. The number of works exhibited is small, and, with four or five exceptions, commonplace. The exceptions, however, we must say are very "bright exceptions," and their merits go far in counterbalancing their fewness. 'A Girl Reading,' by P. M'Dowall, a very striking and exquisitely graceful and classical figure; and a small group, 'The Young Suppliant,' by Kirk, deserve particular commendation. It is not very long since the names of both these gentlemen were before the public in a discussion not very creditable to the liberality of certain persons at this side of the channel; and we may say these specimens of their genius afford a most striking answer to

their assailants. There is a change in the system of admitting visitors, which we notice as it has been found to work well, and may afford a useful suggestion to other institutions. Heretofore it had been usual to give only tickets for single admissions. This year the practice of also issuing season tickets, at an advanced price, admitting the visitor any number of times to the exhibition, has been adopted, we believe, at the suggestion of the indefatigable secretary of the Art-Union, Stewart Blacker, Esq. There is no one visiting a large collection of pictures, who, in conning it, has not found that he overlooked or neglected some works which particularly struck others. This invariably suggests a wish to revisit the exhibition; and yet every one feels reluctant to repeat the same tax for admission six or seven times over. Thoroughly to examine a large collection at one visit is, if not impossible, at least an exercise of patience which renders it a task instead of a pleasure. The scale of charges is, for a single ticket a shilling; for a season ticket, half-a-crown. Already the number of season tickets exceeds some thousands. One other circumstance we should notice as the strongest proof of the advance of taste in the Fine Arts in Ireland. A few years ago literally as pictures found purchasers at this exhibition. The consequence was nothing but portrait painting was paid for in Ireland. The Art-Union at length supplied a fund, to which a higher walk of Art might look for some support; still, until recently, there was scarcely any sale except to the Art-Union Society itself. This year the number of private purchasers has very considerably increased. We hail this as a most cheering sign; and trust that the good citizens of Dublin will not remain longer under the reproach, which we fear was too just, that in proportion to their wealth they possessed fewer private collections of merit than any city in England.

#### No. 1. 'Satan,' JOHN PARTRIDGE.

"Thus, while he spake, each passion dimm'd his face,  
Thrice chang'd with pale ire, envy, and despair,  
Which marr'd his borrow'd visage, and betray'd  
Him counterfeiter."—*Paradise Lost*.

The picture is a single figure of very large size. Taking it merely as the picture of a man standing, it is an admirable painting, the drawing and foreshortening unexceptionable, and the colouring very good. But we think the conception not adequate to the subject, and, therefore, does not express on paper what the poet describes in the artist's motto. To say, however, that the artist has not fully succeeded in a work of such high pretension and exceeding difficulty is, perhaps, no censure.

No. 11. 'Boys Robbing an Apple-stall,' CATTERTON SMITH. A perfect gem, which, we regret much to say, has been placed in an obscure part of the room. The tranquil face of the slumbering old dame contrasts admirably with the roguish look of the arches, who is peeping under her eyelids in order that he may immediately give the alarm to his companion, who is cautiously abstracting the apples, should she show symptoms of waking.

No. 12. 'The Stolen Child Recovered,' Sir W. ALLAN, R.A. This is not a pleasing picture; the colouring is hard, and the disposition of the figures ungraceful.

No. 25. 'A Roman Goatherd, with a view of the Campagna,' PERRY WILLIAMS. A pretty work, but, perhaps, too elaborately finished.

No. 29. 'Flower Girl, Piazza Nuova,' RICHARD ROTHWELL. A very pleasing picture; the eyes are beautifully painted.

No. 30. 'The Battle of Clontarf, fought in the year 1014,' PAUL WILKINSON. Some of the figures are very well drawn, but the grouping, we think, is highly unnatural. It is a copy from one of the artist's own pictures, and is an excellent specimen of his peculiar and beautiful style of colouring. It is free from any objection sometimes made to his works, the colouring of the cheeks having no hectic or consumptive appearance.

No. 36. 'Portrait of the late Right Honourable Sir Michael O'Loghlen, Bart. Master of the Rolls in Ireland,' G. F. MULVANY, R.H.A. A very large portrait of this lamented judge, very well painted.

No. 38. 'Sir John Falstaff, Mrs. Quickly, and Pistol,' THOMAS BRIDGEMAN, A. We can report nothing favourable of this work.

No. 41. 'Aladdin forced by the Magician into the Cave for the Wonderful Lamp,' WILLIAM H. COLLIER, R.H.A. Very extravagant; the magician's face, however, is good, but a palpable copy from one of Meadows's illustrations of *The Tempest*.

No. 49. 'The Catty Pipe,' CATTERTON SMITH. An admirable performance. It is simply a half figure of a son of "the Land of Cakes" lighting his pipe with a burning turf; but there is so much character in the expression of his face, it is so natural, without the least verging upon caricature, that the picture deserves to be classed among the very best in the room.

No. 58. 'Greenwood Trees,' THOMAS CREWICK, A.R.A. A beautiful painting, but the subject uninteresting.

No. 59. 'An Old Covenanter studying his Bible with his clenched drawn sword,' G. LANCE. Good—the face of the stern old warrior is highly expressive.

No. 65. 'Portrait of the Right Honourable Lord Plunket, Ex-Chancellor of Ireland,' painted for the Honourable Society of King's Inns, M. CARRAN, P.R.H.A. A full-size portrait, taken towards the decline of life: a good likeness.



No. 70. 'La Jeune Artiste,' TREVOR T. FOWLER. Pleasingly designed, but the colouring bad.

No. 86. 'Leaving the Ball,' JOHN CALCOTT HORSELEY.

"Where the poor houseless shiv'ring female lies." A commonplace subject enough, but very well treated. The contrast between the revellers leaving the scene of gaiety and the poor houseless shivering female with the hungry infant is most forcible. The figure of the latter is very well done, and most painfully pathetic.

No. 92. 'Marin,' T. UWINS, R.A. Very commonplace; if it had not the artist's name, it would be passed unnoticed.

No. 106. 'The Death of Gelert,' THOMAS CRANE. The artist has not succeeded in giving the face of Llewellyn an expression of despair or remorse; to us it appears more like that of a certain stage of intoxication. The colouring, too, is muddy and bad.

No. 112. 'Portrait of her Most Gracious Majesty the Queen,' JOHN PARTRIDGE. A good picture of her Britannic Majesty. It is by the same artist as No. 1, and placed directly opposite to it in the room.

No. 121. 'Portrait of the Honourable Justice Torrens,' J. G. MIDDLETON. Not a striking likeness.

No. 138. 'Statues of the Vocal Memnon at Thebes—sunrise,' DAVID ROBERTS, R.A. An exquisite painting; a subject which it was difficult to treat without giving it the monotony of a mere statuary drawing. The picture is already known, it having been exhibited in London.

No. 142. 'Lear and Cordelia in Prison,' F. UWINS, R.A. The artist has in this painting given the face of Lear the expression of an experimental philosopher, rather than an anxious father. The picture is well painted, and if it were entitled an 'ancient physician trying if there is life in a drowned girl,' we should say the subject had been well handled.

No. 159. 'The Wolf Tragedy from Red Riding Hood,' W. H. COLLIER, R.H.A. A pretty picture. The fault of this artist is too much varnish. Everything is satin. This work is an improvement in this respect.

No. 165. 'A Serenade,' D. MACLISE, R.A. Exquisitely drawn, but we cannot reconcile our eye to the glaring colouring in which the artist has dressed his work. The attitude of the serenader is also a little extravagant.

No. 175. 'Interior of a Cottage—Unwelcome News,' NICHOLAS M. CONDY. This is a pleasing little picture. The minuteness and accuracy with which it is finished is perfectly surprising for a painting in oils. It is as careful as a miniature.

No. 177. 'Hermia and Helena,' F. H. HENSHAW. We have seldom seen a work which gave us so much pleasure. The colouring of the face of the inner figure is exquisite, and the affectionate expression of each face beautifully conceived.

No. 181. 'The Virgin and Infant Christ,' W. H. COLLIER, R.H.A. In our opinion Mr. Collier has the most correct conception of the Virgin Mary. She surely did not wear a fashionable purple dress, with tight top sleeves and full elbows, and a low front; neither did she ponder with the smirking expression of a young lady just introduced to a strange partner; to be in keeping, the infant Christ ought to have been painted with a Scotch cap and tassel, bare legs, and red shoes buckled over the instep.

No. 191. 'An impatient Sitter,' J. HAVERTY. This is a pleasing performance; the figure is, perhaps, a little stiff, but in one sitting for a picture, that is natural.

No. 200. 'Leenaune, Killary Harbour, County of Mayo,' GEORGE COLOMB. A good picture, but not equal, we think, to some former works of the same artist.

No. 210. 'Sketch of a Sketching Society—the Critical Moment,' JOHN PARTRIDGE. Even if this picture had not the additional interest of being a collection of portraits, it would, as a mere work of art, hold the very highest rank; the figures are exceedingly well grouped; the faces displaying great interest, but without any tameness.

No. 215. 'Love,' N. J. CROWLEY, R.H.A. The female figures in this picture are remarkably well drawn, especially the foremost figure, the arch expression of whose countenance is exceedingly good; the male figure is perhaps a little extravagant, but altogether the picture is a good one.

No. 246. 'Portrait of Daniel O'Connell, Esq., M.P.,' CHARLES GREY, A. Surely the liberator has an action for libel against the artist; we have seldom seen so absurd a caricature.

No. 298. 'Portrait of Sir Henry Marsh, Bart., M.D.,' FREDERICK W. BURTON, R.H.A. An unmistakable likeness.

No. 328. 'Brendan Mountains, from the Pass of Connor-hill, County of Kerry,' GEORGE PERRE, R.H.A. A very clever painting, even in its present unfinished state; we have seen few which pleased us more.

No. 375. 'Lord Nigel's Introduction to the Sanctuary of Alantia,' E. H. WEHNERT. This is a good picture, and very spirited; the figures are well drawn and well grouped, but in the faces of many there is a good deal of caricature. There is nothing so difficult to hit as the line between tameness and extravagance.

No. 402. 'Portrait of the Archdeacon of Emly,' FRANK W. BURTON, R.H.A. An admirable likeness.

No. 424. 'Portraits of the Children of the Rev. William N. Guinness, Ardcoon, County of Sligo,' H. S. DAVIS. Unfinished; and not likely to do much credit to the artist when it is finished. The unqualified solution which the painting of a couple of water-

coloured drawings procured from the good citizens of Dublin for this young man, Mr. Burton, seems to have already satisfied his thirst for fame. He produced scarcely anything worth noticing in the last exhibition of the Hibernian Academy, and nothing in this, except the portrait of Dr. Marsh, which we have already favourably noticed.

No. 434. 'Dolly Varden dressing for the Ball,' JESSY M. JOY. A spirited little picture; full of point and truth in its expression.

No. 471. 'Prometheus,' SIR GEORGE HODSON, Bart., H. Of this picture we have nothing favourable to remark.

No. 476. 'The Firth of Clyde,' WILLIAM M'EWAN. A lively sea piece, very well painted.

No. 481. 'The First Catch, early Morning,' THOMAS F. MARSHALL. The triumphant look of the urchin, who has just captured a fish, contrasts admirably with the melancholy expression of the unsuccessful angler opposite. The picture is pleasingly coloured, and very natural.

No. 507. 'Road Scene,' THOMAS BAKER. Exquisitely painted; Nothing can be more natural than the haze that seems to float over the landscape. The depth and perspective admirable, and the finish perfect. A hyper-critic might, perhaps, think it a little too minute.

No. 546. 'Teresa Panza directing the Letter to her Husband, Sancho Panza, while Governor of the Island,' T. M. JOY. Very spiritedly drawn. Teresa Panza's expression of face is perfect; but the man writing the letter is commonplace.

No. 572. 'The total Loss of the Intrinsic of Liverpool,' LIEUT. BRECHY, R.N. A very unfinished piece, but showing, we think, a good deal of genius.

No. 590. 'The Irish Peasant's Grave,' JOHN TRACY. This picture has been greatly admired, and, we think, with justice: the effect is, however, much injured by the foremost female figure, which is very spiritless.

No. 592. 'Pleasure and Pain,' ALEXANDER KEITH. Very well imagined; but, perhaps, too much of a caricature. The subject is a rustic infant, on one side of the picture he is squeezing a kitten in great delight; on the other, the kitten has scratched him.

No. 660. 'A Girl Reading,' P. M'DOWELL, A.R.A. The statue from which this exquisite work is taken is so well known, that any comment on it would be needless: it has been purchased by the Art-Union.

No. 666. 'The Young Suppliant,' a group in marble. THOMAS KIRK, R.H.A. This beautiful little group is intended as a companion to the 'Youthful Champion,' a former production of the same artist.

No. 670. 'A Girl at Prayer,' P. M'DOWELL, A.R.A. Perhaps hardly equal to 'A Girl Reading,' but still a beautifully graceful figure.

EXHIBITION OF THE SOCIETY OF IRISH ARTISTS, ROYAL IRISH INSTITUTION, COLLEGE-STREET.—This is the first exhibition of this society. The collection of pictures exhibited is small—being but 132 in number—and of a very miscellaneous character. Some of them, particularly some of the water-colour paintings, have very considerable merit; but some of the landscapes in oil are pitiful daubs—nearly as bad, indeed, as any we have ever yet seen ventured before the public in any exhibition. Among the water-colour pictures deserving the most favourable notice we would mention 'The Dying Comrade,' by Mrs. A. Hayes, and 'Scraping an Acquaintance,' by the same artist. There is a little painting in oil, 'The Forbidden Novel,' the conception of which is very clever, but it wants finish. With the exception of the faulty landscapes, about half a dozen in number, and a portrait or two which we cannot but think are libels on the originals, the remainder of the pictures are—though not of a very high order—yet good, and, considering that the society is in its infancy, and the exhibition is held at the same time that the exhibition of the Hibernian Academy is open, very creditable to the zeal and exertions of the members.

#### REPORT OF THE SPITALFIELDS SCHOOL OF DESIGN.

THIS, the second annual report of the institution, shows a state of continued prosperity. At the period of the last report there were 120 pupils in the school; the increase during the past year amounts to sixty, making the present number 180, under the following classes:—Children of weavers, 66; wood-carvers and cabinet-makers, 40; house and ornamental painters, carpenters, stone-masons, &c. &c., 74; and it appears that the number is limited only by want of accommodation.

It was scarcely to be expected that, in the short time since the school has been established, much practical proficiency should as yet have arisen from whatever proficiency the pupils may have attained, or their fitness for pursuing the various departments of ornamental design to which they may purpose to devote themselves. Application has, however, already been made to this establishment, by an eminent manufacturing house at Nottingham, for a designer—an example which will be, undoubtedly, followed by other establishments as the reputation of the school rises.

The school is not yet in possession of premises, as a property, whence much inconvenience has been experienced, having been obliged to remove from place to place, in consequence of a want of a permanent school-room. It has, therefore, been with the committee a desideratum to build a school-house, but for this purpose their funds are not yet sufficient.

Since the last annual meeting, the net proceeds of the ball given at the Opera House, under the immediate patronage of her Majesty, have been ascertained to amount to £1185 7s. 6d., £1000 of which have been invested in Exchequer-bills, in the names of Robert Hanbury, Esq., Mr. J. Casey, Mr. T. F. Gibson, Mr. R. Harrison, and Mr. W. Webb, and will be available as a building fund whenever it is decided to use it for that purpose.

At the close of the year 1842, it was ascertained that the parliamentary grant which had been made for the support of the school was inadequate for the purpose in consequence of the great increase in the number of the pupils. An application was made to the council of the Government School for assistance, which was promptly granted, after an inspection of the school had been made by a committee of the council, who reported favourably of its condition and prospects. Since that period, the committee have exerted themselves to obtain pecuniary assistance from the larger houses in the silk-trade, and have met with cordial support, inasmuch that they have obtained a list of annual subscribers to the amount of £56 11s. This fund, together with an increased parliamentary grant, and the fees from the pupils, will enable the future committee to meet the expenditure, although the cost of instruction is now considerably greater than was anticipated, in consequence of a weekly salary paid to the two assistant masters. It is hoped that these masters will be supplied from the Somerset House School, without charge, as soon as the council have completed some arrangements now pending.

The most important deficiency in the arrangements for the conduct of the school appears to be in the article of books, and this want becomes more pressing in proportion to the advance of the pupils. Undoubtedly great benefit would be derived to the more advanced pupils, if they had the advantage of inspecting on the spot some of the works on ornament, published in this and foreign countries, and if a greater variety could be afforded in the copies from which they draw.

Since the last report the school has been opened for instruction three mornings in the week, from ten till one, for those pupils who are sufficiently advanced to use colour. Five evenings in the week are also devoted to instruction, the pupils being divided into classes, who meet on alternate evenings for the purpose of accommodating a greater number.

Of this institution we have already spoken favourably after a report made to the committee of the Somerset House School of Design. The establishment is judiciously located, and its progress cannot fail to have a beneficial effect upon the productions of its district. In the establishment of such institutions attention is only directed to the amelioration of a department of Art to which the French long ago turned their attention; hence that superiority in design which it is to be hoped will not much longer distinguish French manufactures so widely from our own.

#### PHOTOGRAPHY.—THE DAGUERRE-OTYPE.\*

THE idea of photographic reflection appears to have been first suggested by the darkening of recently precipitated chloride of silver when exposed to the light; and the earliest recorded experiments on the subject are those of Sir H. Davy and Wedgwood, which, in the year 1802, were published in the Journal of the Royal Institution. With these gentlemen the difficulty was to regulate the action of the light, to restrain its active operation after the reflection had been conveyed; but in this they failed, and in a short time abandoned their experiments. The next person who turned his attention to the subject was M. Niepce, about the year

\* "Photographic Manipulation," Edward Palmer, Newgate-street.

1814, and he, during a period of ten years, prosecuted his experiments alone, after which he became acquainted with M. Daguerre, who was pursuing the same end. These two gentlemen continued their researches together, and in the year 1839 announced the Daguerreotype, but the process was kept secret until the month of July in the same year, when the result of their labours was purchased by the French Government.

Photography had also formed a subject of study with Mr. Fox Talbot, who had instituted experiments with the view of rendering paper sensitive to light. This gentleman, in 1839, communicated to the Royal Society the substance of his photographic researches, and shortly afterwards published the process of preparing the paper, as also the method of obtaining photographic drawings of leaves, flowers, feathers, &c. &c. To Mr. Talbot, therefore, is the world indebted for this beautiful process, and also for the calotype, by means of which, with the camera obscura, representations of objects may be obtained with the utmost nicety of outline.

Photography is also indebted to the researches of Sir J. Herschel, who suggested many improvements in known processes. Others, also, who have benefited the science are Fyfe, Hunt, Penton, Donne, Draper, Becquerell, and Redman. Thus, photography, in its simplest form, appears to have been first suggested by Sir H. Davy, and brought to a state of available perfection by Mr. Fox Talbot, whose process was to wash paper over with some preparation of silver, which became dark in proportion to the intensity of the light to which it was exposed. When the resemblance to the object was sufficiently distinct the remainder of the silver preparation was removed, so leaving a permanent drawing.

In the process, as described by Mr. Fox Talbot, the necessary washes for the paper were composed of two drachms of crystallized nitrate of silver, dissolved in six ounces of distilled water, and two and a half drachms of iodide of potassium, dissolved in one pint of distilled water.

The best paper for the purpose is that called blue wove; and each sheet, before being used, should be carefully examined before a strong light, for the purpose of selecting those that are free from spots and uneven texture.

Fasten the paper by its corners to a smooth board with four small pegs of wood, or pins of silver wire, and, with a soft camel's-hair brush, wash it over with the solution of iodide of potassium; and, when the paper is sufficiently wetted, allow the superfluous solution to drain from it, and set it aside until perfectly dry; or, should the paper be immediately wanted, it may be dried at a gentle fire.

The solution of nitrate of silver may be used in the same way, taking care that the wash be even; after which it must be left to dry as before, and when dry it may be removed from the board and immersed, during the space of half a minute, in the solution of iodide of potassium, contained in any shallow vessel sufficiently large to admit the paper, which, when removed from the solution, is washed in distilled water, or boiled water which has been left to cool. This is called iodized paper, and, if properly made, will appear of a light primrose colour, and perfectly even in tint throughout the surface which has been washed over.

The second part of the preparation of the paper, and that which renders it so sensitive to the light, is best performed only a short time before it is to be used. For this purpose two solutions also are necessary:—1st. Two drachms of crystallized nitrate of silver, dissolved in two ounces of distilled water, to which is added, half an ounce of crystallizable acetic acid; 2nd. A small quantity of crystallized gallic acid, dissolved in distilled water. These solutions should be kept in separate stopped phials, and are used in a mixture of equal quantities, being applied to a sheet of the iodized paper, which has been placed upon the board or slate which fits the back of the camera, the focus of which may then be allowed to fall upon the paper. The time necessary for the production of the copy does not exceed two minutes, but this depends upon the state of the atmosphere.

When the paper is removed the image will be scarcely perceptible; but in order to bring it out it must be washed as before, with the gallo-nitrate of silver, or the compound of the two solutions, and finally warmed, when the reflection will be-

come well defined; and when sufficiently distinct it should be removed from the heat, and set, by being dipped into some distilled water. The whole of this part of the process is conducted in a room whence the light is excluded; the only light used being that of a candle, or small lamp, surrounded with a shade of yellow glass, which has been found to prevent any decomposing effect on the paper.

Photogenic paper may be employed in obtaining copies of all small objects either of nature or of Art, if they are or can be made sufficiently flat without injury; and objects best adapted for this purpose are plants, leaves, flowers, ferns, mosses, feathers, wings of insects, prints, drawings, lace, and other similar articles, for which the only apparatus necessary are two pieces of plate glass of the size of the drawing or a little larger.

The Daguerreotype process was patented in England by Mr. Berry in 1839, and entitled "a new and improved method of obtaining the spontaneous reproductions of all the images received in the focus of the camera obscura;" but since the date of this specification it has undergone many and signal improvements, and is yet tending towards amelioration. Daguerreotype pictures are executed on copper-plates which have been prepared with a coating of silver sufficiently thick to admit of being polished. Those used are of the best Sheffield manufacture, and can be obtained with polished surfaces ready for use. The process may be divided into five distinct operations, viz.:

1. Cleaning the silvered plate.
2. Rendering its surface sensitive to light, by exposing it to the vapour of iodine, bromine, or their combinations with chlorine, &c.
3. Exposing the prepared sensitive plate to the focus of either a refracting or reflecting camera.
4. Bringing out the picture by exposing it to the vapour of mercury.
5. Setting the picture, by removing the sensitive surface of the plate which has not been acted upon by the light.

As it is in cleaning the plate a principal object to obtain a surface of silver perfectly pure, it will be understood that everything employed for this purpose should be perfectly free from impurities of every kind. It is also to be observed as a necessary precaution, that the plates should not be prepared in any place where there may exist vapours arising from acids, volatile oils, &c. &c.; in order to illustrate the operation of which it is stated as a fact, that a small quantity of oil of turpentine having been used in a room where some Daguerreotype plates were afterwards polished, it was impossible to procure any good pictures until the vapour had been neutralized. Many methods have been recommended for giving the best polish to plates, for which purpose there are employed cotton wool, calcined tripoly, prepared lamp-black, olive oil, nitric acid diluted with water, a spirit lamp and stand, a pair of pliers, and cotton velvet buff.

The very delicate process of preparing the plate is commenced thus, according to Mr. Palmer's little book:—

*The mode of proceeding is as follows:—*Lay the plate, silver-side upwards, upon a piece of clean white paper, or, what is more convenient and better, on the plate-holder (see list of apparatus), and shake a small quantity of the tripoly over it; a few drops of olive oil should then be applied, and with a knot of the cotton and a light hand proceed to polish the plate by a series of circular movements, equally over its surface, adding more tripoly as required. The time usually expended for producing a good surface on a new plate is about five minutes. If the plate be one that has been used it should be heated over a spirit-lamp for a short time before beginning to polish; when a good surface is obtained take a fresh pledget of wool, and, shaking more tripoly over the plate, gradually wipe off the oil, using a fresh piece of cotton as required: when the whole of the oil is apparently removed the plate ought to be heated over a spirit-lamp to the temperature of about 300 Fahr. for half a minute, &c. &c.

The succeeding operation of iodining is of a nature so delicate that it is best performed in a dark room lighted only by a candle. It may happen that some difficulty will occur with respect to the colour of the plate by candlelight, in which case it is better to prepare the plate in a room with a light so subdued as merely to enable the photographer

to proceed with certainty; as, for instance, in a room having the shutters closed and the door partially open. In order to distinguish the colour of the plate a sheet of white paper is held in such a position that its reflection on the plate will serve as a guide. If the colour be not sufficiently strong it is immediately replaced in the iodine box till the proper tint be obtained. In order to prevent the operation of the light on the surface the plate must be kept in a box whence the light is altogether excluded.

The method of exposing the prepared plate to the focus of a refracting or reflecting camera is thus described in Mr. Palmer's book:—"The mode in which this is effected must, of course, depend upon the construction of the camera, whether it have a lens as originally proposed by Daguerre, or a concave mirror or speculum which is the apparatus patented in this country by Mr. Beard; both kinds have their advantages. The refracting camera as recently improved (see list of apparatus), appears to possess all the capabilities without many of the inconveniences attendant on the manipulation with the reflecting camera, and being withal less expensive, is now the form generally used. The first thing to be attended to before introducing the plate, is to place the camera on some firm support, and opposite to the object wished to be copied, after which the focus should be adjusted with the greatest care till a perfectly clear and distinct image of the object is seen on the piece of ground-glass, which should be placed in exactly the same position as the plate is to occupy, taking especial care that the ground-side of the glass should correspond to the prepared surface of the plate; when the focus is obtained, the light should be shut off by a contrivance for that purpose till the plate is introduced, or the camera may be taken into a dark room and have the plate put into its place, when it can be brought into the light, having, of course, made those obvious arrangements that the object and the camera be placed in precisely the same relative positions they occupied when the focus was adjusted. The camera may then be opened to allow the light to fall on the plate through the lens. The time requisite for it to remain open will depend in a great measure upon the season of the year, time of the day, and the brightness or clearness of the atmosphere. The time usually required with a good achromatic, and well-constructed camera, varies from one to sixty seconds. When the camera has been opened a sufficient time, which can only be determined by observation and experiment, close the front aperture and take it into the dark room, when the picture which is impressed on the sensitive surface of the plate is to be made visible by being exposed to the fumes of mercury."

The next process is that of mecurialising the plate, which is effected by means of heated mercury put into a box constructed for the purpose. If the mercury be sufficiently hot the picture will soon appear; but should it be done too rapidly the nicety of the detail will be lost, and the plate will probably become spotty. The time necessary for this is from five to twenty minutes, hence it will appear that some judgment is necessary. The progress of the plate must be watched, and the effect is improved by the process being carried on rather gradually than otherwise. This is followed by the concluding operation, that of setting the picture.

So liable are daguerreotypes subjects to injury, that they must be kept entirely free from dust and everything touching the surface, as injury would ensue from the slightest friction: the best method of securing them is by means of a piece of cardboard and glass. Subjects thus executed are, from their very nature, liable to injury, to obviate which objection many propositions have been made. The lights and shades are made out by minute globules of mercury, which adhere to the surface in greater or less degree, according to the force and distribution of the lights. The desideratum is, therefore, to attach these particles with a greater degree of firmness inasmuch as to reduce the liability to suffer from contact. Various methods have been proposed for this purpose; but the best is that invented by M. Fizeau, which is beneficial to the plate in two ways, inasmuch as it so perfectly fixes the subject, that the surface may be subjected to slight friction; and also improves the surface, by so far diminishing the metallic reflection as to obviate the necessity of looking at the plate in a particular light.



The medium is chloride of gold and hypo-sulphite of soda, dissolved in distilled water; before using which the plate should be washed, to ensure its being free from dust.

The effect of washing a plate according to this method is to fix it so that it can be placed in a portfolio, and so that it can with difficulty be removed with the finger, to which should it yield easily, it should again be subjected to the operation.

It will sometimes happen that when the plate is being heated it is injured, by a portion of the silver coming off, which is, perhaps, owing to the oxidation of the silver while under the influence of too much heat.

Mr. Palmer's pamphlet on this subject affords ample details to the operator.

#### LIST OF PICTURES, &c., SELECTED BY PRIZE-HOLDERS IN THE ART-UNION OF LONDON, SINCE MAY 25, 1843.

[The Title of Picture, Artist's Name, and Price.]

##### From the Royal Academy.

- C. A. Darley, 150*l.*; Cattle at Pasture, T. S. Cooper, 150*l.*  
 Marshall, 100*l.*; The Upper Part of the Teign, near Dartmouth, F. R. Lee, R.A., 100*l.*  
 J. Eames, 70*l.*; Scene from "Woodstock," T. M. Joy, 70*l.*  
 J. Fenerty, 70*l.*; Countess of Derby defending Lathom House, F. P. Stephanoff, 80*l.*  
 Rev. J. W. Wise, 70*l.*; Mary Queen of Scots signing her Abduction, C. Stenhouse, 70*l.*  
 Mrs. Rougemont, 60*l.*; Watering Cattle, T. S. Cooper, 84*l.*  
 Dr. Hall, 50*l.*; Meccana's Villa, W. Havell, 52*l.* 10*s.*  
 J. Tinley, 50*l.*; The Confession, T. Uwins, R.A., 50*l.*  
 C. Humphreys, 30*l.*; Florimel, F. R. Pickersgill, 30*l.*  
 F. Bridgman, 25*l.*; Morning—Lymington, A. Vickers, 25*l.*  
 J. Hudson, 25*l.*; Crossing the Brook, T. Mogford, 25*l.*  
 D. Clark, 20*l.*; Harlech Castle, D. McKean, 15*l.* 15*s.*  
 C. Evers, 20*l.*; Cottage Scene in Kent, R. Hilder, 15*l.*  
 J. Hewison, 20*l.*; View in Kirkdale, J. Radford, 42*l.*  
 Mrs. Prideaux, 20*l.*; River Scene—Suffolk, C. Ward, 20*l.*  
 G. Townsend, 20*l.*; Peace, a Sketch, H. Howard, 20*l.*

##### From the Society of British Artists.

- J. Newcomb, 200*l.*; Scene from the "Arabian Nights' Entertainments," E. Jacobi, 210*l.*  
 H. Ed. 70*l.*; The Severn—Composition, J. B. Pyne, 100*l.*  
 H. Abbott, 60*l.*; The Country Bait Stable, J. F. Herring, 60*l.*  
 M. Flower, 40*l.*; View near Henley-on-Thames, J. Tennant, 50*l.*  
 Dr. Willis, 40*l.*; Broadridge Vale, Devon, J. W. Allen, 40*l.*  
 Mrs. J. Back, 30*l.*; The Towing Barge, J. Tennant, 40*l.*  
 Miss Black, 30*l.*; Edinburgh, from Leith Roads, J. Wilson, 60*l.*  
 G. C. Jonson, 30*l.*; Landscape and Cattle, J. Wilson, jun., 40*l.*  
 R. Pearce, 30*l.*; Calais Roads, F. A. Durnford, 40*l.*  
 G. Potts, 30*l.*; La Valdetta, E. F. Green, 30*l.*  
 R. M. Cooper, 25*l.*; Maria, F. Stacpoole, 26*l.* 5*s.*  
 R. Foote, 25*l.*; Christ teaching Truth in Providence, J. King, 25*l.*  
 Z. A. Jessel, 25*l.*; Rouen Cathedral, E. Hassell, 35*l.*  
 F. Parritt, 25*l.*; Reminiscences of bygone Days, H. J. Pidding, 35*l.*  
 G. Waldron, 25*l.*; Presanry of the Kingdom of Naples, A. W. Elmore, 40*l.*  
 F. G. White, 25*l.*; Interior—North Wales, C. Baxter, 25*l.*  
 H. Wood, 25*l.*; A comical Question, H. J. Pidding, 30*l.*  
 J. B. Chamberlain, 20*l.*; Watteau in his Study, A. J. Woolmer, 60*l.*  
 J. Nodd, 20*l.*; "In for a pound," R. B. Davis, 20*l.*  
 J. Sparks, 20*l.*; Mill at Stapleton, J. B. Pyne, 20*l.*  
 J. Veal, 20*l.*; Eton College, A. Montague, 40*l.*  
 J. Bagally, 15*l.*; View on Cockerbeck, J. Dobbin, 16*l.* 10*s.*  
 K. Ellison, 15*l.*; Shillingford Bridge, J. Tennant, 20*l.*  
 W. Goodger, 15*l.*; Haatings, A. Clint, 15*l.*  
 S. Lavington, 15*l.*; The illicit Trafficker, T. Clater, 15*l.*  
 E. Smith, 15*l.*; View on the Thames, W. E. Dighton, 21*l.*  
 R. Grantham, 10*l.*; View at Linton, C. F. Tomkins, 15*l.*  
 R. McGlew, 10*l.*; Fisherman's Children, W. Shayer, 10*l.* 10*s.*  
 J. J. Wigginton, 10*l.*; On the Tone, Somerset, J. W. Allen, 15*l.*

##### From the Society of Painters in Water Colours.

- D. H. Gourlay, 30*l.*; Strolling Musicians, O. Oakley, 30*l.*  
 E. Dickinson, 25*l.*; Stonehenge, Copley Fielding, 21*l.*  
 J. H. Goshing, 25*l.*; View of Ben Lomond, Copley Fielding, 26*l.* 5*s.*  
 J. S. Smith, 25*l.*; Hay Barges—Mouth of the Medway, C. Bentley, 31*l.* 10*s.*  
 C. Brown, 20*l.*; Kenilworth Castle, D. Cox, 10*l.* 10*s.*  
 T. Griffith, 20*l.*; At Ulm, Bavaria, S. Prout, 21*l.*  
 S. Hartley, 20*l.*; The Scrutiny in Don Quixote's Library, J. M. Wright, 21*l.*  
 W. S. Blackstone, 10*l.*; At Liseux, Normandy, S. Prout, 12*l.* 12*s.*  
 M. Buzard, 10*l.*; Cader Idris, D. Cox, 10*l.* 10*s.*  
 Miss H. Hill, 10*l.*; View on the Lake of Geneva, Copley Fielding, 10*l.* 10*s.*

- H. Humphries, 10*l.*; Eagle Tower, Carnarvon Castle, W. C. Smith, 15*l.*  
 J. Morris, 10*l.*; Workshops at Penzance, H. Gastineau, 10*l.* 10*s.*  
 Rev. J. Straton, 10*l.*; The Poet, W. Hunt, 8*l.* 8*s.*  
 Lady Erskine, 10*l.*; Flowers, W. Hunt, 10*l.*

##### From the New Society of Painters in Water Colours.

- H. Barnett, 40*l.*; Peace, J. J. Jenkins, 52*l.* 10*s.*  
 C. Burcham, 30*l.*; West Indianman in the Thames, T. S. Robins, 31*l.* 10*s.*  
 Mrs. Casson, 30*l.*; View from Stirling Castle, J. Fahey, 30*l.*  
 T. Mist, 25*l.*; View at Rotterdam, G. Howse, 31*l.* 10*s.*  
 Miss Edwards, 20*l.*; Near Dorchester, J. Fahey, 20*l.*  
 C. C. Higginbotham, 15*l.*; Beauty and the Beast, B. R. Green, 17*l.*  
 C. Rawson, 15*l.*; "Hot!" A. H. Taylor, 10*l.* 10*s.*  
 Mrs. Whites, 15*l.*; On the Quay, Frankfurt, G. Howse, 15*l.*  
 R. Alexander, 10*l.*; Camelia Japonica, Mrs. Margetta, 10*l.* 10*s.*  
 E. T. Griffith, 10*l.*; Little Malvern Church, H. Warren, 10*l.*  
 S. Hancock, 10*l.*; An English Pastoral, H. Jutsum, 10*l.*  
 R. C. Kirby, 10*l.*; Scene on the Tees, near Rokeby, J. M. Youngman, 10*l.*

#### CORRESPONDENCE.

##### CARTOON DRAWINGS.

SIR,—At this time, when anything connected with cartoon-drawing, or the frescoes of the most eminent men of "by-gone days," must be interesting both to the artist and the public, would it not be possible to obtain a private or a public exhibition of those remarkable and splendid drawings done in Italy from both the frescoes and chalk-drawing of M. Angelo? An interesting notice of which you gave in the ART-UNION some time ago. They were done by Bewick, at the instance of Sir Thomas Lawrence. And although the artist (Mr. Bewick) is now retired from the practice of the Art with an honourable independence, it is for that very reason that it may not be less likely to obtain the benefit of them for a definite period for the study of the artist.

Perhaps, by some suggestion of yours, information from some of your readers might be elicited of where this collection is now placed; and if the public could be favoured with the opportunity of seeing, at least, what has been done in the way of "architectural decoration" in the Sistine Chapel—if these sublime emanations of genius can be so named.

Yours, &c., AN ARTIST.  
 [This is a very proper subject to which to direct public attention. We shall no doubt be able to communicate information concerning it in our next.]

##### PRESERVATION OF WATER-COLOUR DRAWINGS.

SIR,—Objections are frequently made to pictures in water colours from their supposed want of durability proceeding from the delicacy of the materials with and upon which they are executed, and some may be deterred from purchasing them on that account. The chief causes of their decay are, I believe, dust, smoke, damp, gaseous exhalations, insects, and exposure to light. I have not tried the following simple plan for their preservation, but beg to suggest it to those who may be the lucky possessors of works by Turner, Bonington, Robson, &c. It should seem that if a piece of glass were placed at the back, and cemented at the edges to that in front of the picture with some resinous material, that all its enemies except light, the last named, would be shut out; and that too might be easily excluded by a spring roller-blind, attached to the top or back of the frame, and concealed within it if desirable.

Yours, &c., J. C.

##### THE GENIUS OF TURNER.

SIR,—You have justly expressed your indignation at the heartless criticism and acridity in allusion to the works of Mr. M'Cleave, by "a Graduate of Oxford," in his "Remarks on Modern Painters." But the extraordinary talent, power, and imagination of that gentleman have been less vilified than the most honourable names.

The Graduate acknowledges that he "looks with contempt on Claude, Gaspar Poussin, and Salvator Rosa; also on Cuypp, Berghem, Both, Ruysdael, Hobbins, Teniers, P. Potter, Canaletti, and the various Van something and Back somethings, more especially and malignantly those who have labelled the sea."

Take what he says of a Berghem in the Dulwich Gallery:—"A most studied piece of chiaroscuro. Here we have the light isolated with a vengeance! Looking at it from the opposite side of the room, we fancy it must be the representation of some experiment with the oxy-hydrogen microscope; and it is with no small astonishment that we find, on closer approach, that all the radiance proceeds from a cow's head—if cattle heads are to be thus phosphorescent, we shall be able to do without the sun altogether."

Of Claude he writes:—"Whose pictures afford remarkable instances of childishness and incompetence; the impotent struggle of a tyro to express what he finds himself incapable of expressing. And again—"Look at the round things about the sun in the brick

Claude in the National Gallery: they are a good deal more like half-crowns than clouds." Of Claude, Gaspar Poussin, and Salvator together, he says:—"Those artists worked entirely on conventional principles, not representing what they saw, but what they thought would make a handsome picture."

"Let us pass to Turner, his skies are blazing with sunbeams." We are informed that the old masters "wasted their lives in jugglery: false in aerial perspective, false in colour, false in space, false in detail."

In chiaroscuro, Raphael's transfiguration is totally wrong."

"But glance at any one of the works of Turner." "Exemplary Canaletti! A shameless assessor of whatever was most convenient to him, trusting to the inaccuracy of observation of the public to secure him from detection. And he has not reckoned without his host."

"Let us look to Turner! we are in Venice now." "Van der Velde's eye and feelings were too blunt to suffer much pain from his wilful libelling of nature: he ought not to have reckoned so boldly upon general blindness. Van der Velde and Backhuysen have no power, no redeeming quality of mind: their works are neither reflective, nor eclectic, nor imitative: they have neither tone, nor execution, nor colour, nor composition, nor any artistic merit to commend them."

This is an overwhelming sea indeed. "But let us refresh ourselves by looking at Turner." Thus, Mr. Editor, the "Graduate" has (with much beautiful writing) exercised his skill to overcome our prejudices and false taste, and to dissipate the ignorance in which we remain. He has endeavoured to settle the question, "What is truth?" but it undergoes as many constructions as there are pens that have undertaken to answer it. And we are told that "Turner is above all criticism, beyond all animadversion, and beyond all praise. His works are not to be received as in any way subjects or matters of opinion; but of faith."

It cannot be denied that Turner is a wonderful man: his tenacity of memory, depth of judgment, and brilliancy of effect, produced by opposition of colour, is surpassing. He was great in his youth, and the greatest painter that ever lived in his manhood. But in the present day he is not understood, and therefore not appreciated. Nature is not always in the same key, but Turner takes the highest; what certainly we have seen, or what may be seen, as Sir Thomas Lawrence said, "once in a man's life." If Turner is wholly right now, he has been wrong: however, no doubt his works will assuredly and proudly maintain a high standing while Art exists: but the author cannot overturn the world of one opinion respecting names "on which he looks with contempt." Rash and uprooting ridicule, smiting in any way, is highly culpable. Artists may be fairly reproved for what is wrong; but it must not be done with rudeness and insolence. The power of the press would be to its honour, if a constant attention to the encouragement and prosperity of Art was regarded. Those who command should commend; and the way to make people better is to make the best of them. The critic may have right and reason on his side: we acknowledge the absolute authority of wise men, and are willing and thankful to be taught; but it is misery enough to be told we are wrong, without feeling the lash; and we ought to feel confidence in the press, and not a dread of what such and such a periodical will say.

Yours, &c., AN ADMIRER OF TURNER.

##### BRISTOL AND EDWARD BIRD.

SIR,—After the clamour that has been raised about the vindication of the city of Bristol (with which I have nothing to do), I think its best vindication would be to inscribe, on a plain slab, over his grave, in the cloister of the Cathedral, an inscription similar to that which you will find I got inserted in the *Bristol Gazette*, which I send you this day; and if you will copy it into your widely-extended ART-UNION, you will benefit the Arts by showing a disposition to do justice to an eminent artist, whose memory has been neglected in the city he adorned for near twenty-four years, for I can assure you that here it has been refused by other parts of the press, which carries with it an air of animosity not very reputable.

I remain, Sir, yours, &c., G. C.

Bristol, June 9th, 1843.

To the Editor of the *Bristol Gazette*.

SIR,—As the press of Bristol has of late been much engaged in reviving the memory of that able artist, Edward Bird, R.A., it may not be inopportune to request you to print a few lines, which might with propriety have been inscribed on a plain marble tablet, near where his ashes repose, if any monument had been subscribed for.

Yours, &c., G. C.

EDITH.

"Reader! beneath thy feet, marked by a small diamond slab, repose the mortal remains of Edward Bird, R.A., a citizen of Wolverhampton. He was interred in this cloister at the desire of his surviving friends, in order to honour his memory and talents, and the virtues of his unblemished life. He was a self-taught artist of deserved celebrity; and his compositions, in point of genius and simplicity, resembled those of Goldsmith, the poet of nature: always founded on close observation of character, always moral, and never sarcastic beyond what the subject demanded. His grouping was admirable, his colouring faithful to nature, and, as he generally used living models, the expression was correct, as well as the costume: witness his 'Opening the Will,' painted for the

Marquis Hastings; the 'Psalm Singers,' for the Prince Regent; the 'Auction,' for Mr. Hilhouse; the 'Chevy Chase,' for the Marquis of Stafford; and the 'Surrender of Calais,' for the Princess Charlotte of Wales. His 'Sufferings of Job,' and the 'Death of Eli,' did him great honour; as well as his 'Embarkation' and 'Debarcation' of Louis XVIII. for the Prince Regent and Duke of Bridgewater, both of which last were faithful representations of not alone the facts, but the persons present, and are records of national honour, when England restored France to the Bourbons, with the consent of her Allies. His smaller productions are full of excellence and harmless humour; but, alas! premature infirmity suddenly interrupted his noble exertions, and he died in the prime of life, no way enriched by his success, leaving his family unprotected for, excepting by a small pension from that academy to which his admission was an honour, and a sum arising from a present from Prince Leopold, added to the exhibition of his works, to which the citizens of Bristol liberally contributed; for he had not an enemy, and his well-known generosity and gentle philanthropy gained him universal esteem."

#### VARIETIES.

**CARTOON COMPETITION.**—It is publicly announced that the exhibition of the Cartoons will be opened on Monday the 3rd instant, at the charge of a shilling for admission: an arrangement that will continue during a fortnight, at the expiration of which period the exhibition will be opened gratis. The private view takes place this day. The money received during the fortnight will be applied in promotion of the Fine Arts, in a manner hereafter to be determined. As the works have been sent in anonymously, of course competing artists desirous of visiting the exhibition early (and we may say this will be the entire number) must enter on the above terms. The award of the prizes has been made: this matter will undoubtedly be much canvassed when the decisions are published; but of this at present nothing can be said. We can only hope (indeed we cannot doubt it) that the award has been judiciously made. The number of Cartoons is, we believe, 143, or thereabout, whereof a proportion are works of very high merit, which must at once silence the absurd assertions prevalent with respect to the drawing of British artists. Many of these compositions are, we know, by young artists; and others have been executed in great haste, justifying observations we have repeatedly made with respect to the untried powers of our school; not that any will be the better that they are hastily done, but showing that there is even no lack of that kind of skill so vaunted in other countries. We believe that in this exhibition there is sufficient reason to congratulate the profession on the triumphant reply they render to the imputation of inefficiency. In our next number we shall examine fully the pretensions of the exhibition, and notice at some length its most prominent features.

**DECORATIONS OF THE HOUSES OF PARLIAMENT.**—The Royal Commission give notice (see advertisements) that wood-carving will be required for various parts of the New Palace, and artists are invited to send in specimens of this department of Art in the course of the first week in March 1844. There has existed for some time a taste for furniture carved in the antique manner, which has fostered and improved the art of carving, inasmuch that we doubt not when the period arrives, there will be an exhibition worthy of the occasion. As it is intended also to decorate some of the windows with stained glass, specimens are also required in this department to be sent in at the same time as the wood-carvings. With respect to exhibitions, the same regulations prevail as for the Cartoons, that is, that they are to be British artists, or foreigners who may have resided in the United Kingdom during a period of ten years.

**MARQUIS OF WESTMINSTER'S HOUSE, GROSVENOR-STREET.**—While several buildings that have been for some time talked of are not yet even commenced, the very handsome piece of architecture, erected by this nobleman as a screen façade before his mansion, has taken us almost by surprise. Though of no very great size or extent—not more, perhaps, than 120 feet in

length by 30 in height—it is not only very striking in appearance, but has an air of considerable dignity, without any more pretension than what it fully supports. The design may be described as consisting of an open colonnade of the Roman Doric order, formed by eight columns, and connecting the two carriage entrances; besides which are two doors, one at each end. Handsome in themselves, these last-mentioned features not only enhance the variety of the ensemble, and increase the comparative or proportional size of the adjoining archways and their bronzed open-work gates, but give a characteristic expression of solidity to the extremities of the screen. Over each of these end-doors is a small ornamental relief, in a sunk panel within a sunk border, which, we think, would have shown itself to more advantage had the figures been in bronze, so as to carry out the colour of the doors themselves, and of the gates, and candelabra for gas-lights. Of these last there are seven, viz., one in each intercolumn of the open colonnade, placed upon the podium or continued pedestal on which the order is raised; and when all of them are lighted, the effect must be exceedingly brilliant—not merely splendid, but almost "fairy-like." Instead of being there discontinued, the order is displayed in the gateways, if not exactly with increased effect, with some increase of display; the columns being placed in pairs, the doing which is in this case sufficiently justified by the evident motive for it, although it is somewhat a license in general practice, and even here differs from the arrangement of the open colonnade where the pillars are placed singly. The difference thus occasioned is an appropriate one, however, in itself, which it would not have been had it been reversed by the pillars of the open colonnade being in pairs, and those to the gateways single. The gateways themselves, with their columns and pilasters behind them, form projecting breaks in the composition, so as to give the whole a sufficient degree of substance and solidity, and avoid that excessive lightness which might else look like flimsiness, as is the case with the screen-entrance to the park of Lion-house, Brentford. Owing to the depth thus obtained for the gateways, the pediments over them show well in perspective. We are sorry that we cannot extend our commendation to more than the screen itself; but the court behind it, and the front of the house, are so utterly unworthy of, and out of keeping with, it—in some respects so very paltry—as almost to console us by assuring us that it is not intended that they shall remain so; but that, if not immediately, at some future time the whole will be rendered of a piece. In the meanwhile let us be thankful for what we have got, and let us hope that such example will not be without influence in other quarters, where there are opportunities for making any degree of architectural display.

**THE UNIVERSITIES.**—Several architectural improvements are either actually in progress, or about to be put in hand, at both Oxford and Cambridge. In the former city the Martyrs' Memorial has just been finished, and Mr. Cockerell's structure for the Taylor and Randolph Institute, which is just by it, is approaching towards completion. The chapel of St. John's College is to be fully restored forthwith, under the direction of Mr. Blore; after which the work of improvement will be extended to the hall and front of the college. At Balliol College improvement is to take place on a very extensive scale, although nothing is as yet definitively settled; at least not made publicly known. Mr. Pugin was at first spoken of as the architect to be employed; certainly a very able one, but his being a Roman Catholic, and, moreover, an exceedingly zealous one, has been considered an insuperable objection; and no doubt, were he to be employed, it would be represented both by Catholics themselves and by those who incline to Catholic feelings and practices in matters of church discipline, as a sort of triumph, and a

step to something further. Who is now to be the architect engaged seems at present to be undetermined. At Cambridge a new cemetery has been planned, with a lodge and chapel, in the pointed style, by Mr. E. B. Lamb.

**KING'S COLLEGE.**—The museum at King's College, London, was opened to the public on Thursday, the 22nd of June. His Royal Highness Prince Albert honoured the opening with his presence, as did several noblemen and gentlemen. One of the students read a Latin address, and Hullah's pupils in the school and college sang the national anthem. The Prince appeared much interested in the works of Art exhibited to him and explained by Professors Whentstone, Daniell, and Cowper. It was intended that a royal salute should have been fired from the shot tower, opposite Somerset House, in honour of the Prince, but this did not take place in consequence of some default in the arrangements.

**OLD LONDON WALL.**—If the good citizens of London continue their course of "demolition" for a very short time longer, not a trace or memorial of ancient London will remain to attest the truth of historical records (which, fortunately, are beyond their reach), or to instruct the mind, and incite the imagination of those who look contemptuously on remnants of the past. Nearly the only remaining portion of the old wall, which formerly surrounded the city, is now threatened with immediate destruction—indeed would have been levelled with the ground and broken up to mend the roads by this time, if the public voice had not protested loudly against so unwise a measure. Anxiously we add our protest against it, and earnestly entreat the authorities to reconsider their determination, and to preserve the wall if possible. It is situated at the back of Trinity-square, Tower-hill, and is partly of Roman work, partly of Norman. The subject was brought before the Institute of Architects at a recent meeting, and found a unanimous response in favour of the wall. Lord Northampton suggested that the Institute should communicate with the Society of Antiquaries, and jointly present a memorial on the matter. The difficulty, however, with which the latter body moves in such cases is so well known that we have little confidence in the result. Our chief hope rests in the authorities themselves: they must have acted unwittingly when they assented to the destruction of the interesting relic in question, and, now that their attention is called to it, will, we trust, retrace their steps.

**SIR SIDNEY SMITH.**—A monument is about to be erected, by subscription, to the memory of the late Admiral Sir Sidney Smith, in the cemetery of Père la Chaise. In the list of subscribers we find the names of several officers and soldiers of the French army who served in Egypt: a sacrifice of national prejudice worthy of general imitation.

**TRAFALGAR-SQUARE.**—Until it shall have been finished and laid open to view, it is not very easy to judge what will be the effect of this "square," as it will be so totally different in character from anything we now have bearing that appellation. Instead of being, as usual, a planted enclosure or garden, it will form an open area, decorated architecturally, not only by the terrace and steps on its north side, but by two fountains throwing up water to the height of about forty feet. These last-mentioned embellishments cannot fail to prove striking novelties, and will, so doubt, be sufficiently handsome in themselves; yet, whether the general ensemble, formed by the area itself and the buildings surrounding it, will be altogether satisfactory, may fairly be questioned, it being not unlikely that the completeness and thus aimed at will cause many irregularities and incongruities, which cannot now be remedied, to show themselves more strikingly, and of course more offensively, also, than they do at present. If we look at the "place" as a whole, the position of the Nelson Column must certainly be allowed to be eccentric; neither does it promise at present



to turn out a very imposing object of the kind while it is of a kind in which mediocrity of character is inexcusable. Whether our apprehensions be groundless or not, apprehensive we are that, when completed, Trafalgar-square will show itself to be a very *planless* improvement—a straggling, amorphous open space, where no more regard has been paid to system and arrangement than what is enough to make apparent how very confused and irregular it is as a whole, and how very discordant are its parts. Such is the natural consequence of adopting a piecemeal course of improvement, where a well-considered scheme ought to be laid down at the very first, so as to leave nothing to chance and change, as has unfortunately been done in this instance.

REMBRANDT.—The Dutch, are about to erect a monument at Amsterdam to the memory of this famous painter.

ROYAL SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE.—A numerous assemblage took place at the chambers of the above society, in John Street, Adelphi, to witness the distribution of prizes by his Royal Highness Prince Albert, who, accompanied by his Grace the Duke of Sutherland and the Marquis of Northampton, arrived at a quarter past twelve, and immediately took the chair. The main object of this society is to promote the arts, manufactures, and commerce of this kingdom, by giving honorary or pecuniary rewards, as may be best adapted to the case, for the communication to the society, and through the society to the public, of all such useful inventions, discoveries, and improvements as shall tend to that purpose; and it was stated, in furtherance of this plan, that upwards of £100,000 had been expended, derived from voluntary subscription and legacies. When the distribution of the prizes was terminated, the Duke of Sutherland rose and said, he was well assured he was doing only what was acceptable to every individual present, as also to every member of the society, in expressing, on their behalf, their warm acknowledgments for the very kind manner in which his Royal Highness Prince Albert, so soon after becoming president of the society, had come forward to preside over the meeting and distribute the prizes. The motion was seconded by the Marquis of Northampton. His Royal Highness bowed, and after expressing himself highly pleased with the proceedings, left the house.

MILTON.—A tablet has been erected on the walls of All-Hallows Church, in Watling-street, to the memory of Milton, with this inscription:—

"Three poets in three distinct ages born,  
Greece, Italy, and England did adorn.  
The first in loftiness of thought surpassed,  
The next in majesty, in both the last;  
The force of nature could no further go,  
To make a third she joined the other two."

John Milton was born in Bread-street, the 9th of December, 1608, and was baptized in the church of All-Hallows, on Tuesday the 20th December, in the same year.

THE SCULPTOR, GIBSON.—We have had an opportunity of examining a recent work—one of the latest works—of this distinguished artist. It is a monument, in basso-relievo, to the memory of Edward Roscoe, son of the THE Roscoe, placed in the church of the Unitarians at Liverpool. A single figure of Hope, with

"Looks commercing with the skies,"

carved in the purest marble, imbedded in a coloured slab; at her feet is an anchor; the morning star is rising overhead. Such are the simple materials out of which this man of genius has produced one of the most impressive lessons it is possible to imagine. It is a creation of entire grace and beauty; but so holy in its form and attitude; so powerful in its great purpose, that the heart, mind, and eye, cannot fail to become happier and better by the contemplation of so grand and meek a stimulus to virtue. After gazing upon it—and it is no exaggeration to say that we did so with every faculty and feeling ab-

sorbed in admiration approaching to awe—we learned some particulars of the Sculptor's history. They are in all respects so honourable to him, that he will not blush to see them in print. He was born about the year 1793 or 4, at the village of Batters, in North Wales, at the foot of Penmanmuir. His father was a gardener, and removed to Liverpool soon after the birth of his son. Here, at a very early age, he was apprenticed to "a wood carver:" the house in which he served this apprenticeship we made a pilgrimage to see. It is now in process of demolition, to make room for a more stately dwelling. While in this employ he attended an evening drawing-school, held by a Mr. Pether, (brother to the artist who has been distinguished for his moonlight subjects). One of his drawings having been seen by Mr. Franceys, of the firm of S. and T. Franceys, stone-masons and ornamental designers, of Liverpool, he requested the boy-artist to make some model for them. This was done; a small model in wax, of 'Time' was produced in a few days; and the result was, that Messrs. Franceys purchased the youth's indentures—five years of his apprenticeship then remaining unserved—and took him into their establishment. The model and the memoranda of agreement are still in the hands of Messrs. Franceys's successor—Mr. Spence, of Liverpool. The amount paid by Messrs. Franceys was £70; it was paid not in money, but in chimney-pieces; and Gibson agreed to serve an additional year, in order to liquidate this debt incurred for his advantage; so that he remained with Messrs. Franceys six years. Mr. Spence, once his fellow apprentice, also possesses a large collection of sketches made by Mr. Gibson during this period. They are masterly in the highest degree; and might have justified any prophecy of his after fame. Mr. Franceys died a few years ago; but lived to see his pupil ranked among the great men of Europe. Mr. Gibson has been long a permanent resident in Rome; and only occasionally visits his native country. We have heard several anecdotes in proof that the amiability of his disposition, his uprightness of conduct, and his goodness of heart, are the same to day as they were when a boy—and to his many virtues his fellow student and pupil, Mr. Spence, bears glad and grateful testimony.

ART-UNION BRONZES.—We have had an opportunity of examining a small bronze, a certain number of copies of which are due to prizeholders of the London Art-Union. The subject is 'Michael and Satan,' after Flaxman's work, the size of life. It is the work of Mr. E. B. Wyon, and is, we believe, one of the first small bronzes that have been executed in this country. Satan, it will be remembered, is prostrated, while Michael, treading upon him, is about to pierce him with a spear. The fallen figure in his lower extremities is a serpent, which in the composition is beautifully arranged as a support to the upper figure, leaving it free, inasmuch that, whatever view is taken of the group, this rises beautifully and effectively above the lower parts of the composition.

SALES OF MONTH PAST.—At the sale of Mr. Hertz's collection by Mr. Phillips, two exquisite cabinets in mosaic work were sold—one for 610 guineas, and the other, with the addition of having precious gems added to its enrichment, for 640 guineas. A work by Dinglinger, called the 'Tomb of Confucius,' fell at 115 guineas; and we think this object sold under its just value. The little gems, including agate cups, very beautifully mounted, as well as items of cinque cento work, generally sold at high prices; as did some of the finer bronzes and miniatures. The sale produced nearly £9000.

At other recent sales an 'Amorino,' by Canova, from the collection of Lord Cadwor, 'Bust of Nollekens,' by Chantrey, 81 guineas; 'Bust of Horne Tooke,' by ditto, 30 guineas; and a 'Sleeping Beauty,' by Gotti, 125 guineas.

## REVIEWS.

## AUNT ELINOR'S LECTURES ON ARCHITECTURE, DEDICATED TO THE LADIES OF ENGLAND. 12mo., London, 1843.

Whether Aunt Elinor be really of the feminine gender, or merely playing a "petticoat" character, for the purpose of recommending the study of architecture more plausibly and consistently to ladies, we pretend not to decide; but that the latter is the case appears to us highly probable, there being several matters touched upon in the book not very likely to have proceeded from a female pen addressing female readers. Be that, however, as it may, it certainly is a novelty, and also a very agreeable sign in itself, to find what has hitherto been considered utterly out of the pale of female studies expressly recommended as a very appropriate one. Never, we were going to say, has this been done before; when Wightwick's "Palace of Architecture" occurred to our recollection—a work written with a considerable degree of eloquence and enthusiasm, and advocating, in very strong terms, the claims of architecture as an accomplishment in the education of the sex; nor is it the less remarkable for proceeding from a professional man—the only one, we believe, who ever thought that women could acquire any knowledge of architecture, or had, in fact, any right to do so. It might therefore be supposed that my "Aunt" would, of course, pay some compliment to one who had been so complimentary and gallant towards her own sex; nevertheless, most strange to say, she has not even so much as inserted the title of his book in her "List of Works for Study," notwithstanding that she there puts both Warton's and Wordsworth's *Poems*; though for what reason she does not explain, nor can we divine. In that "List" she also refers to three numbers of the "British Critic," which leads us to suspect that "Auntie" is somehow more especially interested in them; else wherefore should she have pointed out them so very particularly, as if they were the only papers of the kind to be met with in our periodical literature; when there are in fact so many that were they all collected together, they would form a voluminous series.\*

One point on which we naturally expected that Aunt Elinor would have something to say, she has passed over altogether, taking no notice whatever, not even in a preface, of the singularity of her attempt to popularize a study which, owing to various prejudices, has hitherto been regarded as almost exclusively a professional or technical, except inasmuch as it is an antiquarian one. Preface, indeed, there is none; but there is an Introductory Letter, in an oddly gossiping strain, by-the-by, informing us that these lectures were drawn up by her "for the children's winter-evenings' amusements;" of this, however, there is not the slightest internal evidence whatever, there being no attempt at that familiar explanation which is absolutely requisite for the uninitiated. It is not every one who possesses knowledge that possesses also the art of communicating it to others; at least, not at all attractively and interestingly. Brevity is not altogether so certain a mode of escaping tediousness as it at first might appear to be, for it is apt to occasion the most distressing wearisomeness of all to a beginner, that of feeling he has got only a few insulated and indistinct ideas that will not serve him even as a groundwork to go upon.

What is here said on the subject of the "Classical Orders," amounts merely to two pages of dry definitions, nor is any notice whatever taken of their respective proportions, and other characteristics. To teach how to look at, and what to consider in them, is not even attempted; consequently how far it is calculated to instruct children and novices may easily be guessed. From the ancient "Orders," Aunt Elinor passes at once, without a syllable as to the modern application of them, or even a hint that they continue to be still employed, to the subject of "English Ecclesiastical Architecture," which is, in fact, the branch of the art exclusively treated of in her "Lectures," and

\* A list of such articles, and others on subjects of Art, and Artistical criticism—at least of the best of them—would be useful, as it would serve as a sort of general index, informing us where we could find what is now scattered over so many publications, that it becomes a formidable task to search for it. We do not, however, feel certain that our own readers would care to be furnished with any list of the kind, therefore do not promise to supply one.

treated of in a peculiar way,—certainly not as we should at all expect to find it, considering to whom they are addressed, for she begins by adverting to a good many mystical fancies, more likely to mystify than to instruct beginners, or afford them a clear insight into the matter. What is chiefly to be gathered from it is that Aunt Elinor is a staunch advocate for the notions entertained by a party who have lately sprung up in the church, and who lay very great stress upon certain forms in matters of church discipline and ecclesiastical architecture. The book smells of "Tractarianism" and Oxford, and is evidently written in a strong party spirit, instead of aiming at that popular tone which its title would lead us to anticipate. In fact, the title is by no means so candid and explicit as it might have been: since, instead of being architecture in general, it is only Ecclesiastical architecture which is here treated; accordingly the qualifying epithet ought to have been expressed. Even, too, what is treated of is done so in such manner that it presupposes some general acquaintance with the study beforehand; for instead of the elements of the general system and style of our ancient church architecture being clearly explained and illustrated at the very outset, we obtain only an historical survey of the varieties or styles of its several periods; which, though useful enough in itself by way of refreshing the memory, is not the most intelligent mode of teaching in what seemingly professes to be a work of initiative instruction. By no means do we deny that there are some clever and interesting remarks, but to us they have the effect of being brought in too desultorily and rather gossipingly; and some of them are quite out of proportion to the scale of the book. In fact, the writer seems in some places to forget his part, and dropping that of "Aunt Elinor," enters into criticism for which her readers can hardly be prepared—indeed can hardly be understood, except by those who are tolerably familiar with the examples referred to, or have other works at hand to which they can turn for illustrations of them. What illustrations there are in the book itself, are so exceedingly few as to be scarcely of any service.

Most unreasonable would it be to expect that it should afford anything like full information relative to a subject so very extensive in itself, though also in itself but a portion of architectural study; still, as a mere outline, it might have been more complete, more uniform, and more of a piece; whereas we here find various matters, more or less important, passed over altogether.

On the other hand, an entire lecture is devoted to the subject of Fonts and Altars, and in the course of it the writer displays strong "Catholic" feeling—not to say prejudices. It is very earnestly recommended, and at some length, that ladies should employ themselves in embroidering "altar-cloths," as donations to churches; yet it may be questioned whether, if adopted as a *fashion*, such practice would be little better than the ostentation of piety. Aunt Elinor, however, thinks very differently, and lectures a good deal on "these hard, selfish days," when "it is the fashion to bring up girls on the principle of looking after the main chance, and yet people wonder that they meet with young ladies in society, vulgar-minded, interested, and mercenary, in spite of accomplishment and grace." There is a good deal more in the same strain, and also what sounds like an impressive exhortation to ladies to prefer a state of single blessedness; which last piece of advice may be thought the far less agreeable of the two to follow. In the last lecture, on Stained Glass, she recommends ladies to practise not only that, but "the art of illuminating in the style of the ancient missals," for compositions of their own, as presents to their friends—harmless enough occupation, certainly, yet somewhat too "nun-like," unless we are going to establish nunneries for the votaries of celibacy.

In our opinion, it would have been far more to the purpose, had the writer pointed out distinctly the advantages to be derived by *females* from the study of architecture—an art to which they can never apply practically, and therefore, according to vulgar prejudice, cannot have the slightest occasion to understand it. If it be asked what they can gain by it, we reply, very much directly, and indirectly a great deal more, for it not only enables them to see where before they had no eyes, to enjoy beauties of which they had no conception, consequently no relish for them, but it also forms

and refines their taste generally, teaches them to examine as well as to look at buildings, and to judge as well as to examine. If it be at all such in itself, a work of architecture then becomes to them a work of Fine Art, valued for the gratification it affords, not merely at the time or when first of all beheld, but afterwards in recollection, or when it has become familiar to the eye.

Aunt Elinor has taken, if not a very narrow, a very partial and limited view of the subject; however, what she has done is in itself a very great step forward, and so far she is well entitled to our thanks.

CHARACTER AND COSTUMES OF AFFGHANISTAN.  
Drawn by Captain LOCKYER WILLIS HART.  
Lithographed by HAGHE. Published by HENRY GRAVES and Co.

All information relating to Afghanistan has been received among us with avidity, inasmuch that even the doubtful and the false have been welcomed in the absence of true report. Authentic narratives have now been received, which speak of the various nations and tribes encountered by our troops during the late expeditions. But even after perusal of these accounts there is yet a curiosity remaining which they cannot gratify—a curiosity to know more than can be conveyed by description of such enemies as could effect the destruction of a force in a manner never before experienced by an army under British orders. The large folio volume before us is a pictorial appendix, affording portraits of the most remarkable persons whose names have long been familiar through the columns of newspapers. It leads us from Hyderabad to Candahar, and thence to Guznee and Cabul, and gives specimen portraits of inhabitants of those places, as also of individuals of the intermediate tribes. The number of plates is twenty-six, commencing in the title-page with a view of a portion of the Kyber Pass, being the entrance to this far-famed defile from the territory of the Sikhs, together with the Castle of Fettehgurh. The foreground is occupied by three figures: a Kybernee, a Beloochee, and an Afghan, showing the different costumes of these tribes. In the two first plates are shown inhabitants of Scinde, the state barge of the Ameers, and the ancient Castle of Sehwan on the Indus. The group, 'Kaukers of the Bolan Range,' is highly interesting, as showing the kind of men by whom the pass is infested, who levy contributions on all passing caravans, unless they be protected.

The Kaukers inhabit the south-eastern confines of Afghanistan, the greater part of which country is mountainous and unfertile. They are rude in their manners, and much given to robbery and murder. The Bolan Pass is infested by them, nor at any time could caravans traverse it, unless under the protection of strong escorts. In that neighbourhood they wear, during winter, a short, close jacket of sheep-skin, with an upper garment, or cloak, of felt, made with sleeves, closed at the end, which they use as pockets to carry provisions in. The felt is manufactured of wool: the women knead it in their hands till it assumes consistency; it is then spread out to the size required, and, when finished, is from a quarter to half an inch thick, and soft and pliant. Mutton or goat's-flesh, cut into small pieces, and roasted on their ramrods, forms their chief food. When they possess grain it is pounded, and baked by being plastered on a heated stone. A figure on the right hand of the drawing, as also the one with a small cap on his head, are petty chieftains. The costume of the latter is nearly similar to that of the inhabitants of the plains. A man on the left, naked from the middle upwards, as they go during summer, was sketched while chanting the exploits of a successful leader—their wars with the rival tribes being always a favourite theme with this wild people. The march of Lord Keane's army, with its immense train of baggage and cattle, through the Bolan Pass, drew to that quarter crowds of Kaukers, Beloochees, Brahooeks, and other plundering tribes; and, although they suffered severely when in contact with the troops, numbers of the defenceless camp-followers perished at their hands, under circumstances of the most revolting cruelty. The slaughter of an idolatrous Hindoo was considered a meritorious act, as insuring him a passport to paradise. Mahomedans were murdered on the plea that they had disgraced their creed by serving infidels. When at Quetta, Sir W. Macnaughten ordered a corps of eight hundred men to be raised from the

tribes of that vicinity, to be employed in keeping the pass open; but this measure had not the desired effect, and they were subsequently disbanded.

With respect to the Tartar countenances of the inhabitants of Kelat-i-Giljee, they are very remarkable, and the more so as being surrounded by other tribes of a very different facial conformation, as, for instance, the features of the inhabitants of the Khojuek Pass seem to be well formed and even handsome. The interior and exterior of the Tomb of the Sultan Mahmood is shown in two plates. It was from this place that the far-famed gate of Somnath was removed, and of which the last plate in the series affords a drawing. It is said to be of sandal wood, and to be the same brought by Mahmood, sometime about the end of the tenth century, from the Hindoo temple of Somnath, in Kattywar: it is in panels, carved and well joined; in height it is about 14 feet, and in its entire width, nine. In the tenth plate is a portrait of Shah-Shoojan-ool-Moolk, together with those of his sons, Timoor and Sufter Jung. One of the most remarkable portraits in the series is that of Dost Mahomed Khan, who is represented seated on a carpet, an attendant holding an umbrella over him. In his dress he was distinguished by his plain white attire, in remarkable contrast to the gold-embroidered cloaks and vestments usually worn by the chiefs about his court. On his right hand stands the notorious Persian intriguer, Abdool Samad, whose double dealing being discovered after Dost Mahomed's unsuccessful campaign against the Sikhs in 1837, was dismissed his service, and retired to Bokhara, where his baneful influence with the ruler of Bokhara is supposed to have operated to the prejudice of that lamented officer Colonel Stoddart. Dost Mahomed was one of the youngest of twenty-two sons who were living at the death of his father, and his energy and talent, even while untutored and illiterate, enabled him to seize opportunities of advancing his fortune, and, by a firm reliance on his own resources, to secure, after many struggles, the paramount power of Cabul.

In another plate is a sketch in Cabul, showing 'A Fulloodeh Stall, with Huzzarehs carrying Snow, &c., to Market.' The stalls where snow is sold are very tastefully fitted up. A pillar of the commodity stands in one corner, a fountain plays behind it, while pots of flowers and loaves of sugar are arranged on either side. The month of May is the season for the fulloodeh, which is a white jelly strained from wheat, and drunk with sherbet and snow. So fond are the people of it that they call it "rahut-i-jan," that is, solace of life. One of the Huzzarehs is carrying snow for sale. In the winter these people collect it in pits lined with chaff, where it is rammed down and covered over. When required, during the summer, it is cut out in pieces, and taken to market on men's backs. Another, with a pole slung over his shoulders, supports a pile of earthenware vessels filled with buttermilk, separated from each other by slips of wood. A third holds a bag, containing "kroot" (dried curds pressed into hard lumps), some of which he is bargaining to exchange for bread with the baker's boy seated near him.

Plate the 18th is the retinue of Shah Shoojan-ool-Moolk, which consisted of attendants wearing the extraordinary and fanciful costumes presented in the drawing. Some wear caps, with the horns of antelopes fixed to the sides; others, head-dresses, with other decorations not less fantastical. It was the office of the former to clear the way for the Shah; while another body of attendants, dressed entirely in scarlet, and bearing standards of the same colour, with the ends tucked into the back of their waistbands to prevent their flapping, moved in lines parallel to his Majesty: the rest either ran alongside or followed in the rear. This kind of public state was hateful to the Affghans, but it was, nevertheless, carried by the King to an absurd extent.

The career of this ill-fated monarch has been one of vicissitudes unparalleled in the modern history of Asiatic princes. Defeated in his first attempt to mount the throne of his ancestors, and forced to seek refuge amongst the Khyber tribes, he there collected troops which enabled him to drive his rival from Cabul, and enabled him to drive his ambition. After a precarious tenure of a few years, during which the mission of the Hon. M. Elphinstone visited his court, he was again overpowered, and necessitated



to seek the doubtful aid of the Sikh chieftain Runjeet Sing. Subjected to many indignities by that wily potentate, he only escaped from confinement at Lahore by creeping through the public drain of the city. Obtaining an asylum and a pension for himself and relatives in the British station of Loghiana, he not long afterwards failed in an attempt to take Peshawur. The interval of fifteen years subsequent to this disaster he passed in repose in the bosom of his family, but in 1833 he was once more in arms. Ill fortune still attended him, and he fled from Candahar before the victorious troops of Dost Mahomed, to seek protection, after an eventful campaign of two years, at his former quarters in India. In 1838 the policy of the British Government inducing it to espouse his cause, opened once more the sovereignty to him, or, as he emphatically expressed it, "enabled him, before he died, again to see Cabul." Although conscious of the unpopularity of the means employed to recover his kingdom, he was unable to remedy his position. His endeavours to conciliate his subjects, and at the same time to act with fidelity to his allies, rendered him an object of hatred to one, and of suspicion to the other. His conduct during the late insurrection has been much commented upon; but, whatever may have been his errors, his fate is deserving of sympathy. Early this year he was induced, by the representations of the chiefs, to quit the protection of the fortress of the Bala Hissar, and pitch his tents outside Cabul. When proceeding to the camp at Seeah Sung, he was waylaid and shot by a party of matchlock-men under Shoojau Dacola, eldest son of Nuwab Zuman Khan, in revenge it is said for having instigated one of his followers to attempt to assassinate Ukbar Khan at the time he was besieging Jellalabad. It is worthy of remark that the king was present at the birth of his murderer, on whom, in compliment to the parents, he conferred his own name. He often received his European visitors in a standing position, and at such times used a staff of antelope's horn to lean on as a support. His "chaga," or outer garment, hanging loose over his shoulders, is ornamented with jewels at the loops: a slit is made on one side for the end of his dagger to pass through. From the corners of his cap of black velvet hung emerald pendants. The expression of his countenance is grave and care-worn, and frequent exposure to the weather has given a dark hue to his complexion.

To this succeeds a group of Afghan and Kuzilbash ladies. The costume of the Afghan women is very simple, and, being so, leaves the body at perfect liberty. They wear trousers, which are wide, and made of cloth, silk, or other coloured materials; and their upper garments consist of loose yellow, blue, or red jackets (the outer one edged and embroidered with lace), which hang down below the waist. To the arrangement of their hair they devote much of their time. It is plastered down in front with gum, in various forms, while behind they plait it into numerous tails, hanging over the shoulders and back. From the lobes of their ears hang large earrings, and smaller ones decorate the outer margins. They use rouge, and tip their eyelids with antimony. Their chests and necks are dotted over with the shapes of flowers and stars. Pendent over their forehead hangs a filigreed vinaigrette, containing otto of roses, or some other scent. When going abroad they draw on leggings of cloth, footed with horse leather, and gartered at the knee, and envelop their persons in a large garment, called a "boorka pooh," having eyelet-holes in front, which completely prevents their being recognised in the street. The dress of the Kuzilbash women is, at home, exactly the same as that of the Afghans; but, abroad, they are distinguished by wearing a veil of horsehair.

The 21st plate is a portrait of Ukbar Khan, with Jellalabad in the background. This famous character is mounted, and wears a mailed frock and hood, together with gauntlets, also guarded with iron. The face is round, inclining to a Jewish cast, and is altogether in appearance a remarkable personage. Soon after the breaking out of the insurrection he joined the insurgents, and the part he there played is sufficiently known. Of his character one of his late prisoners thus speaks:—"He is in every respect a very remarkable person, gifted by nature with no ordinary abilities of mind (not heart). A neglected education and over-in-

dulgence have in a great measure nullified these advantages. He possesses talent without knowledge—energy without prudence—courage without coolness—decision without self-control—liberality without principle. He is revengeful, passionate, and capable of any atrocity when roused; but on ordinary occasions his acts are kind, and his manner courteous. His conduct towards the prisoners was always frank, friendly, and considerate, and he did his best to make them comfortable. When marching about, their fatigues and privations were excessive; but at that time the chief was a fugitive. When he ordered them to Toorkistan his evil passions were at work, and there can be no rational doubt had they not escaped, he would have consigned them to a life of slavery."

The town of Jellalabad, situated between Cabul and Peshawur, was, when first occupied by Sir Robert Sale's force, partially encompassed by a mud wall in a state of ruin, without parapets or ditch, covered way, or outworks of any kind, and surrounded on every side with gardens and houses, enclosed fields, mosques, and ruined forts, affording strong cover to an enemy.

Besides the plates mentioned, there are others not less interesting; the whole accompanied by descriptive letter-press in such a form as to afford a mass of information with respect to the countries and their inhabitants, and on the whole the work is the best illustrative companion that can be had to any narratives having their scenes in those parts of the globe. To the lithography by Haghe, we need scarcely allude; it is executed with the usual excellence of the artist.

THE HANDBOOK OF TASTE; OR, HOW TO OBSERVE WORKS OF ART, ESPECIALLY CARICATURES, PICTURES, AND STATUES. By FABRIS PICTOR. Published by LONGMAN and Co.

We cannot agree with the writer of this book in the assumption of his title, that taste and the true estimation of works of Art are to be taught by a handbook, although the substance of his little book is well directed and judiciously arranged, and contains information, conveyed in a most comprehensible form, to an intelligence improving into a knowledge of Art. He alludes, in his preface, to the proposed decoration of the New Houses of Parliament; to the exhibition of Cartoons; and to the wisdom of public judgment, wherein his few observations are just and appropriate, but yet insufficient for the inference of a so readily maturable intelligence in the mass.

We have too few writers upon Art, and the few we have are not sufficiently read, and when read little understood, because to appreciate them some preparation is necessary. The author of this little work does not bring it forward as a compendium of his own opinions; but declares its precepts to be in the spirit of Da Vinci, Winkelman, Mengs, Milizia, Lessing, and Reynolds. Of the qualifications of a painter it is said:—

"One who knows how to colour, if he colours well, has made himself master of a difficult craft, and deserves such praise as you would bestow upon a good workman; but he is not an artist."

"A painter who invents, composes, and colours subjects which are pretty and pleasing enough in themselves, but produce no effect upon the mind, nor any result beyond the visual gratification of the observer, merits undoubtedly to rank first among decorators; but he is not an artist."

"But the painter who represents ideas exalted, just and noble, in such a manner as to transmit them from the canvas into the breasts of those who behold it, and to excite in them the emotions, thoughts, affections, or antipathies with which he himself is inspired—*he is an artist, equal in all respects to the first of orators, poets, or historians.*"

This is to say, that he who addresses himself to the sense is not an artist; but he who establishes a communion with the intellect is an artist. We will not stop to inquire the meaning of the term artist; as this writer himself declines doing so, it is sufficient to know that he means that no painter is an artist unless he have the power of affecting the mind according to the temper of his subject. That he cannot be a good artist must universally be felt to be true, as also must it be acknowledged that mere ocular perception, unaided by that kind of discipline which teaches the estimation of works of Art, cannot guide the spectator in an examination of works of Art addressed to the intellect: hence it is that mere imitative Art is more readily intelligible to the uneducated than the refined argument of delineative power; a highly finished Dutch picture representing familiar objects, would

strike more the uncultivated taste than a production of high class Art.

In the above quotation colour is spoken of somewhat disparagingly: it is said to be mechanical, or at least so we interpret the meaning of the passage, and presume that the colour of the human skin is meant. We cannot help thinking that to him who succeeds best in following nature in this particular there is more praise due than to a mere mechanic. If this be true, why are there so few fine colourists, and why are those most distinguished by this accomplishment so loudly praised? Undoubtedly the chief qualifications of a picture lie in the style of its narrative, but colour has assuredly much to do with its approach to nature. We continually meet with painters who conceive and draw well, but who have never produced one picture that could be said to be well coloured. It may be said that such may colour after a crotchet of their own; this may be—still are they in error, for the complexion of the human skin is of infinite variety, and therefore cannot be painted in mannerism, if truth be the object. In again speaking of colour it is admitted that it has description—language:—

"The human skin is the most difficult part of colouring, and of the most interest, for it is mankind that is to be painted. All other colours are but incidental, existing only in the surface of the object; but in those of the human race it would seem that nature intended to depict our very essence. The colour alone manifests one's course of life, age, personal character, different degrees of bodily power, and every inward working of the mind. But what sort of complexion is the most beautiful? It is vain to ask such a question of the African, the American, or the Chinese. Even in Europe inclinations differ respecting this point. A good colourist will give such tints as should belong to the various conditions and characters of his figures. The complexion of a princess will be fairer, more delicate, and more transparent than those of her attendants, and a country girl will have a browner skin and firmer flesh than the inhabitants of a city."

Hence is there in colour an acute ratiocination anything but mechanical.

There is in the mind of one individual more than another a disposition to admire works of Art, but this disposition, without instruction, is undiscerning and incapable of discrimination; for assuredly no one was ever born with the power of pronouncing accurately upon objects the production whereof is the result of tutored genius. It is said that, as a nation, we possess less taste for Fine Art than many others. It cannot also be said that a love of Art is not growing strong among us, nor can it be gainsaid that Art has made more rapid progress among us than with any other nation; but yet the highest walk of Art is not the boast of our school; not that its members are incapable of it—the fault lies with the bulk; as the character of the Dutch school has been the low farce of Art, so has that of ours been the pastoral and genteel comedy; and that it has not acquired a higher character, the fault rests with the bulk. In the general truth of the following observations we concur:—

"Fortunately for us in this country, we have never had a school, at least not any worthy of the name; we have, therefore, nothing to unlearn, but everything to learn, and necessity is the mother of invention. It is this which encourages reflecting men to hope that our turn will come, and that we may be able to decorate the council chamber of the nation with productions of British Art in a manner which shall not be unworthy of the building it is proposed to adorn, or of the nation which is inclined to sanction the undertaking. It is thought that the country which has numbered amongst her sons poets, orators, historians of the very first class, could produce artists of a corresponding merit, if only an opportunity were afforded for a display of their talent. That opportunity the country has afforded; it remains for them to prove that they are equal to it. Much depends upon beginning at the right end; but those who are determined to deserve success, most probably will command it."

The author says that it is an error to suppose that delusion, or, in other words, deception,—that is, the cheating us into a belief that the images represented are realities,—forms an object of the Fine Arts; he who invented and fostered such an idea was deluded, and deceived himself. Their productions ought to be immediately recognizable as representations, not of ordinary, but beautiful nature: they have no need of delusion; all they seek is to resemble truth and nature. When *Shylock* or *Othello* is made to talk in the sublimest strains of poetry, it is not for the purpose of persuading you that such is the real language of Jews and Moors. When an

accomplished actor personates *Lear* or *Richard* with the most eloquent gesticulation, studied attitudes, varied intonation of voice, and artful arrangement of the countenance, you never imagine that kings and princes really so act and speak. In like manner, no sculptor ever sought to persuade you that the marble he had fashioned was a living sentient being of flesh and blood. All he wants is not to destroy that tacit convention which exists between yourself and him, that his statue represents the objects he wishes, though what you look upon is only marble or bronze; and he succeeds in this end when he attributes to nature such properties as are conformable to our notions of her laws and established forms. But no compact can exist unless both the contracting parties read it in the same sense; they must clearly understand each other. It is, therefore, necessary that the taste of the observer should be on a par with that of the artist; if it lags behind, the artist must degrade his works to suit the capacity he addresses, and then adieu to improvement; if it should outstrip him, he cannot give satisfaction until he has raised himself to a level with the intelligence of his critics, and that effort produces great works and great masters.—In all this we entirely agree; but before we can teach a nation taste, they must be taught to see; and we must begin by teaching them that they do not see, and when this is effected much is already gained. Barry in one of his lectures, in observing upon this deficiency, says, in substance, that all early imitations are like those of children; they consist simply of as much as is seen by an untaught eye, and no more; nothing is observed in them that has not been before known and sought for; that "the contraction or extension of our sphere of vision," depending upon other acquisitions than merely ocular perception, declares the degree of ignorance or capability.

Great things are now expected in the world of Art, and every effort to enable the spectator to see them is commendable, but before he will profit, he must seriously set about the philosophy of vision.

**SWITZERLAND.** Drawn from Nature, and on Stone, by GEORGE BARNARD. Published by THOMAS MACLEAN.

This work consists of twenty-seven subjects, principally in the Bernese Oberland: the plates in size are imperial folio, and are executed with the latest improvements in lithography. The views are certainly some of the most striking in the country, and the utmost care seems to have been exercised to render them as like the localities as possible. The first plate gives a view of the Jungfrau, and the second, of the village of Grindewald, the glaciers of which are more accessible than any others in Switzerland. The village does not answer the usual expectation of the term, the houses being scattered, and some even solitary. The lower glacier is here shown, which descends far below the line of perpetual snow. The Giesbach is a view of the waterfall of that name. It presents a very different aspect from many of the cascades in Switzerland, as bounding from rock to rock, amid luxuriant foliage. In 'Lucerne, from the Cathedral Bridge,' but little of the town is seen; the bridge occupying the right of the plate, the distance being composed of a few of the houses, backed by rising hills. The bridge is of wood, and covered. The roof of the bridge is hung with large pictures, the subjects of which are from Scripture; these are indifferently executed, but the light in which they are seen is insufficient to enable the traveller to distinguish their merits, if any they may possess. In a niche on the right of the bridge is a wood carving of our Saviour sinking beneath the weight of the cross. 'The Gros Boden on the Grimsel' is as wild a scene as can well be imagined. The principal object is a stone bridge thrown over an abyss, below which falls a foaming torrent. It is situated in a wilderness of rocks, among which it is difficult to conceive how the hand of man ever could have constructed a practicable route. It is the Aar that rushes beneath this rude arch, which is destitute of rail or parapet; the route over it leads to the Hospice of the Grimsel. 'The Glaciers of Grindewald' are the famous Mittenberg and Wetterhorn. Another view of Lucerne shows more of the town and its site. This plate is indeed beautiful, as showing the best and richest features of the country. 'The Road up the Grimsel' is a mere shelf on the mountain side, well known to

travellers, and very faithfully rendered by the artist. It is a fearful passage, as one false step hurls the voyager over the precipice. Following this is Schaffhausen, with its famous falls. The view is taken from the high ground in front, with the picturesque castle of Hauffen on the opposite heights. The Rhine above the descent is about 300 feet broad. Two isolated pillars of rock, standing in the middle of the stream, divide the river into three shoots; and seen from behind they seem eaten away by the constant friction of the water. The river after its leaps forms a large semicircular bay, the stones of which are continually chafed by heaving billows.—'The Gemmi.' This is a fearful passage, and rendered by the artist with great ability. The pass of the Gemmi is certainly one of the most perilous in Switzerland. To a stranger, placed even at the very foot of the precipice, the rocks towering above him seem impracticable to human foot; but in 1736 a path was cut by some Tyrolese, which affords a safe communication between the Valais and the canton Berne during the greater part of the year. It consists in certain parts of a rude stair formed of rough unhewn stones piled one above another. In many places the way is but a shelf blasted and hewn out of the rock, just high enough for a man to pass through. It is carried up in zigzags, and after passing through a notch, seen nearly in the centre of the view, winds round the rock and re-appears at a higher stage, where a party on horseback is seen ascending it, after which it rounds the shoulder of the precipice, and disappears behind the rocks on the left of the drawing. Several of the upper terraces or zigzags project beyond and overhang those below them. 'Thun, from the churchyard terrace,' is a view of one of the most picturesque towns in Switzerland. The town is situated below the spectator, and the view is closed by the three heights—the Niesen, the Blumli Alp, and the Jungfrau; the last of which, in another plate—'The Jungfrau, from the Wengern Alp'—is exhibited in all its vast proportions. From this point, the brow of the ravine, 5350 feet above the sea level, and directly facing the mountain, it is best seen, as well as the avalanches descending from it. The precipice which forms the base of the mountain is channelled by grooves, down which the avalanches descend. These are first announced by a noise like thunder, after which the mass of ice is precipitated into the gulph below. The character of the mountain is well depicted in the plate; the foreground is broken by rough stones and trees, and managed in a manner to throw the mountain off to a distance.

'Descending the Wengern Alp—Withered Pine Forest.'—Byron describes this scene, and it remains much in the state he saw it; the branches and trunks are covered over with long white moss, which gives the trees a venerable and hoary appearance. The mountain torrents have frequently to be crossed, and if violent, it is with some difficulty that the horses are driven through—stumbling over the rocky bottom. After continued rain they really become formidable obstacles, and try the courage of all travellers. The fall of the Rossberg and Goldau is thus described:—

"The fall of the Rossberg was caused by an enormous upper stratum of rock and earth detaching itself and sliding forward upon the sloping rock into the valley below, which it filled up with its debris, destroying the villages and houses. In this view a sort of cliff may be distinguished stretching down the back of the mountain—this marks the line of the fracture; the intervening rocks, once as high as this rocky precipice, having fallen away. The height of this cliff may be about 100 feet, which will give some idea of the bulk of the entire slip. The church in the foreground has been built since the catastrophe, on the site of the village which was buried. The broken rocks in the foreground are portions of those which rolled down from the opposite mountain, whose top is four miles distant from the spot whence the view is taken.

"Hospice of the Grimsel—Snow Storm."—The Hospice of the Grimsel, situated more than 7000 feet above the sea level, an elevation at which even grass scarcely grows, and six miles distant from any other human habitation, is a characteristic specimen of the houses of refuge, built generally by the monks in ancient times, for the succour of travellers. For, although this dreary pass is buried to a depth of twenty feet in snow for six or seven months of the year, it is constantly traversed even in the depth of winter by the peasants of Hasli, who go to sell their cheese in the Valais. The house is constantly occupied by one man with several dogs, whose duty it is to detect the approach of wanderers and give them succour. The house, it will be seen, is of very massive construction,

propped up by stone buttresses, for which there is good reason, since the avalanches sometimes fall upon it; and so late as 1838, it was crushed beneath a mass of fallen snow which broke through the roof and floors, but luckily spared the solitary tenant. The approach of the snow-storm as depicted in this view, will explain one of the dangers to which Alpine travellers are subject; in an instant every object around you is hidden from view, and without a compass you have no means of ascertaining your direction. The party here represented are, therefore, hesitating to quit the vicinity of the hospice."

The last plate in the series is 'Life in the Oberland'; a plate composed of two interiors, and an out-door scene wherein peasants are engaged in the game of wrestling. In one of the interiors is seen the process of cheese making.

We have never seen any more faithful representation of the country than is afforded in these drawings.

**VIEWS ON THE NILE, FROM CAIRO TO THE SECOND CATARACT.** Drawn on Stone by GEORGE MOORE, from Sketches by OWEN JONES and JULES GOUNY. Published by GRAVES and WARMSLEY.

We can do little more than simply announce this valuable and deeply interesting work. It consists of 30 plates, executed in the most finished style of lithography, affording views in Cairo, of the Pyramids of Gizeh, the Great Temple of Karnak, the Statues of Memnon at Thebes, &c. &c., comprehending every modern and antique relique of interest throughout the district wherein the artists have prosecuted their researches.

Each plate is accompanied by letter-press by S. Birch, Esq., who, for the purpose of full description, has consulted every authority bearing upon the history of Egypt, as Champollion, Col. Howard Vyse, Sir Gardner Wilkinson, &c. &c. We shall avail ourselves of a future opportunity of noticing this work at the length which the subject and execution merit.

**CHRONOLOGICAL PICTURES OF ENGLISH HISTORY.** By JOHN GILBERT. Published by THOMAS VARTY.

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